

# NEW YORK MIRROR

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## Our Managers.

A. M. PALMER.

Nine years ago Sheridan Shook and A. M. Palmer secured a lease of the present site of the Morton House, in which was located an obscure variety dive. The place was overhauled, renovated and remodeled, and named the Union Square Theatre. Since then its success has been steady, and its reputation as a stock theatre second to none in the country.

A. M. Palmer, the present manager, is forty-two years of age. He was born at Westerly, R. I., in 1838. Obtaining a collegiate education, he entered the Columbia Law School, from which he graduated, and for a few years afterward followed the profession of law in this city as a means of livelihood. He was appointed librarian of the New York Mercantile Library Association, and while in this capacity met Sheridan Shook, with whom he became interested in business pursuits. It was when Shook secured the present theatre that the opening of Mr. Palmer's career as a manager began.

The Union Square Theatre was opened by this firm on September 17, 1872. The first piece was Agnes, which was presented to a \$1200 house. The play made what may be termed an instantaneous hit. It ran one hundred nights, and was succeeded by the Vokes Family who closed the first season. The books of the house at the end of the season showed a handsome profit. The second season also proved successful, and since then the theatre has become recognized as commanding a prominent place among the leading theatres of America.

Among some of the earlier successes of the Union Square were the Geneva Cross, which achieved a long run; Led Astray was the next one. It ran one hundred and sixty nights to a business of \$160,000. The Two Orphans received its first production in this country at the Union Square on December 31, 1874. It was played one hundred and seventy-nine nights to \$192,896.75. This was the first run, and the play was only withdrawn with the close of the season. It was again produced October 2, of the same year, and ran fifty nights. Miss Multon was the next success of note. This production received one hundred and twenty-seven representations. Then came the later successes, such as The Danicheffs, Pink Dominoes, Mother's Secret, A Celebrated Case, Mother and Son, The Banker's Daughter, My Partner, False Friend and Daniel Rochat.

Mr. Palmer has long since established the reputation of mounting his plays in a magnificent manner. His company is always selected from the front rank of the profession. He does not spare expense in bringing out a new production, relying upon the generous support of the public to reimburse his outlay. It is rarely that Mr. Palmer's judgment of a new play is at fault. He possesses the rare faculty of determining beforehand what will please the public. No better evidence of this assertion is needed than to refer to the case of Campbell's My Partner, which was produced at the Union Square with great success. Palmer is now in Europe on a pleasure jaunt, and will not return for several weeks. The regular season of the theatre will begin about the second week in November, when a new play is promised. The theatre will be opened on the 8th instant by James W. Collier with Coney Island for a preliminary season. Following this attraction will come Jefferson, Janussek and Genevieve Ward. In his managerial labors, Mr. Palmer is ably assisted by his brother, William Palmer.

AUGUSTIN DALY.

While Augustin Daly is better known over the country as a playwright and dramatist than as a manager, yet he occupies no inferior position among the successful caterers of amusement in the metropolis. His life has been an eventful one, and to properly recount his adventures and experiences would occupy more space than is allotted in the columns of a newspaper. Briefly told, the story of his life is as follows:

He was born at Plymouth, N. C., July 20, 1838. He obtained a good education, the only inheritance his parents could give him. In 1849 he began his business career as clerk. It was here, while posting up his ledgers and balancing his accounts, that he laid his plans for after life. He was filled with a desire to achieve distinction in literary circles, and in 1859 he published his first work of fiction, a serial story in a weekly journal. It was called "Adventures of Four Women." He wrote regularly after this time for the press, and at one period of his youth he was well known in connection with the New York papers. His best known story was Under the Gaslight, but he wrote others of greater literary merit. In 1862 he dramatized Leah the Forsaken, and from that period to the present time he has devoted his talents principally to the stage.

The following list of Mr. Daly's dramatic works will give the reader some idea of the activity of his brain: Leah the Forsaken, 1862; Taming a Butterfly, 1863; Lottie's Wedding, 1863; The Sorceress, 1864; Judith, 1864; Garcia, 1864; Grimth Gaunt, 1865; Hazardous Ground, 1866; Under the Gaslight, 1867; Flash of Lightning, 1868; Logansport Revels, 1868; Frou Frou, 1870; Fernando, 1870; Man and Wife, 1870; Article 47, 1871; Divorce, 1871; Horizon, 1870; Red Carotte, 1871; Round the Clock, 1871; Sheila Ham, 1872; Roughing It, 1872; Alix,

1873; Madelein Morel, 1873; Folline, 1874; Charity, 1874; Alphonse, 1874; Big Bonanza, 1875; Pique, 1876; Lemons, 1877; Blue Glass, 1877; The Two Widows, 1876; A Dark City, 1877; Arabian Night, 1879; The Royal Middy, 1880; Needles and Pins, 1880; Norwood, 1867; Pickwick Papers, 1867; Life, 1876; The American, 1877; Yorick, 1875; What Should She Do, 1874; Princess Royal, 1877; Way We Live, 1880; Triote, 1880; Love's Young Dream, 1879; Assomoir, 1879; making a total of forty-six plays. Under the Gaslight, Divorce, Article 47, Frou-Frou, Man and Wife, Pique, Alix, Big Bonanza, Lemons, Arabian Night, and Round the Clock, were pronounced successes. Many of his productions scored great hits over the country.

It is not to be supposed that the first play he produced was the first written. A farce with Burton in his eye for the principal part, another for Mrs. Wood and Jefferson, a comedy for Laura Keane, and a wild drama (his first of contemporaneous human interest, founded on the Orsini attempt to assassinate Louis Napoleon,) all of which were declined with thanks, but with a postscript of much encouragement, preceded his story writing and later days of criticism. Mr. Daly began dramatic criticism as a study in 1860. In 1867 he was given charge of the dramatic departments of the Daily Times, the Morning Sun, the Evening Express and Myles O'Reilly's Citizen, while he still retained the columns of the old Sunday Courier, on which he received his first encouragement.

In 1868 Mr. Daly began his managerial career, presenting his own productions by a first-class company. Many of the leading stars to-day were members of his stock organization, notably Clara Morris, Fanny Davenport, and Agnes Ethel.

Since 1868 Mr. Daly has managed, with varying success, the following theatres in this city: Old Fifth Avenue (Madison Square), the Old Broadway (Globe), Olympic, Grand Opera House, new Fifth Avenue (now Haverly's), and his present elegant theatre on Broadway near Thirtieth street.

Mr. Daly first introduced the custom of giving his plays splendid mountings. It was through his instrumentality also that expensive dressing on the stage became a fashion. French emotional plays became popular through his introduction, and no manager in the country can show a record for long runs of successful pieces, that in the aggregate can compare with that of Mr. Daly. He is not prepossessing in appearance, nor does his conversation impress one with the brilliant literary powers that he possesses. He is retiring in habit, goes very little into society, takes a keen delight in the collection of rare books, antiquities and works of art, and is on the whole a shrewd, clever and industrious man.

LESTER WALLACK.

It is scarcely necessary to write a sketch of Lester Wallack's life. His career is part of the history of New York, having extended over the period which embraces the rise and progress of the metropolis. His father was James William Wallack, an Englishman by birth. His mother was a Miss Johnstone, the daughter of "Irish" Johnstone. John Lester, or Lester, as he is better known, was born in this city in 1819, making him sixty two years of age. He made his appearance on the stage when quite young, and in his time he was celebrated as one of the handsomest men that trod the boards. He was most successful in romantic parts, although he had a leaning toward tragedy. He married a daughter of Millais, the painter, while in England. His military career was of brief duration. When the Crimean war begun he was in London, and the enlistment infection took possession of him. He bought a commission in the service, and enjoyed the honor of marching in the eventful procession which passed over Trafalgar Square with flying colors and blaring trumpets through a concourse of sisters, mothers, sweethearts and old women, who clung to the departing soldiers as they marched through the streets, smothering them with kisses and showering them with blessings. This was pleasant for the sentimental Wallack, and he enjoyed it all with the huge fervor of a romantic youth. But the business of war was more solemn and not half so congenial. Three days on the Peninsula was enough for him. He sold his commission and returned to England, preferring to be a soldier on the stage than one in real life. This was a fortunate change of base so far as our public was concerned. Had his first brave impulse carried the day, Wallack might have been one of those unhappy victims who never came back to greet the fond ones that bade them farewell, on their proud march to the transportation boats through the heart of London town, on that memorable morning to which we have alluded. For nearly a score of years Lester Wallack has managed the theatre at Thirtieth street and Broadway, which was a managerial inheritance from his father. It has enjoyed the possession of an unrivalled clientele, comprising the flower of New York fashionable society. Brilliant gatherings have marked the first night performances at this favorite establishment, and the quality of the entertainment provided has merited the patronage which has been accorded it. The occasional appearances of the manager himself have always been events of interest, and although years have told upon his buoyant powers he is still a prime favorite with the public here. Out of New

York City his starring trips have not met with success, for the reason, no doubt, that he has been so long identified with this place as a stock actor as to cause the provincial theatre-goers to reject him as a star. Wallack is a man of many attainments, and he is reputed to possess remarkable artistic gifts. At all events he has displayed rare good taste in the administration of affairs managerial at the old theatre, and there is every probability that this will continue to be the case at the new house now building—the opening of which, by the way, will be the great theatrical event of the present decade.

J. H. HAVERLY.

Conspicuous among the familiar faces on our front-page picture will be recognized the genial countenance of the widely-known J. H. Haverly, or "Jack" Haverly, as his friends, and they are numberless, are wont to call him.

Mr. Haverly, from the magnitude of his undertakings and the daring spirit which characterizes his business ventures, has earned the sobriquet of "The Napoleon of Managers." Certainly there are none more deserving of the appellation. Whatever he undertakes he has the happy faculty of making successful.

His daring, whenever interested in an enterprise, has often alarmed his friends and astonished the public, for the outcome, and yet who is it that has ever come out with colors flying more triumphantly than Jack Haverly? The world admires a brave man in whatever sphere of life he is found, and truly the old saw that "nothing succeeds like success" is verified in Haverly's case.

Mr. Haverly was born in June, 1838, at a small hamlet in Pennsylvania, so very small, indeed, that its name is seldom mentioned. The facilities for obtaining an education were crude, and afforded young Haverly but a slight opportunity. Yet he rapidly acquired the rudiments of a common school training, and at an early age launched out in life for himself. From his boyhood, through youth and up to manhood, he was noted for his shrewdness and love of risk. There was no scheme too venturesome for young Haverly, and while he was never particularly distinguished by any episode, yet he was known among his acquaintances as a veritable daredevil. He imbibed a love for the amusement business, and twenty years ago was already in the harness, being the proprietor (or part proprietor) and manager of a theatre in Toledo, Ohio. Minstrelsy seemingly suited the taste of young Haverly, and an opportunity presenting itself, he engaged with the old Sands Minstrels as manager. In 1870 he associated himself as manager with Cal Wagner, and successfully conducted the minstrels bearing the unhappy Cal's name for several years. In 1875 he concluded it was time to strike out for himself and did so, organizing the first Haverly's Minstrels, which included among its members such performers as Milton Barlow, George Wilson, George Primrose, William West, and others equally as well known. He made some money and felt encouraged to try other theatrical schemes, and found an outlet for his energy in the Chicago Adelphi Theatre, which he ran a season with Leonard Grover, producing The Sea of Ice. He also organized another minstrel company, styled the New Orleans Minstrels, which he put on the road under the care of William Foote. Emerson's California Minstrels, under Robert Filkins, were also launched on the public by the tireless manager. Not content with these he organized a fourth party in 1876, the New Chicago Minstrels, and sent them out. His minstrel schemes were pausing out richly, yet he was still unsatisfied and wished to enter into other speculations, which he was not long in finding, much to his sorrow afterward. In 1875, in conjunction with Tom Maguire, he projected the idea of establishing a chain of theatres from Chicago to California, and in furtherance of that plan, leased Hooley's Chicago Theatre, in which he placed one of the strongest and best minstrel companies ever congregated. Gus Williams, Pat Rooney, Deleahy and Hengler, Billy Rice, are among those of the company whose names recur to the writer. The company played nightly for an entire year, yet Mr. Haverly did not make money; indeed his losses in the West ate up the profits of his Eastern enterprises. When it is remembered that at the time of which we speak Mr. Haverly was interested in thirteen combinations and six theatres, the magnitude of his undertakings may be conjectured.

In 1876 Haverly secured the Dearborn Street Theatre, Chicago, but not without some smart maneuvering. It is related that when Haverly took this house he was involved in debt nearly \$100,000, and was reduced to such straits that he was compelled to put his watch in pawn to pay his advertising and bill-posting bills. His first attraction was a burlesque company, which made some money. Previous to his occupancy the theatre had been conducted as a variety place, with not a very savory reputation. In a short time Mr. Haverly elevated its tone, and, by presenting a superior class of attractions, soon succeeded in making it a popular place of resort. He conducted the theatre with success up to the latter part of last season, when his lease expired. A new theatre is now being erected for Haverly in Chicago, in which he is interested to the amount of \$75,000—equal to one-half the value of the building.

In 1879 Mr. Haverly leased the Lyceum Theatre in this city, known as Haverly's Fourteenth Street Theatre. Hitherto the place had been a theatrical graveyard. The public would not patronize it, no matter how good the attraction. Every one of Haverly's friends viewed his taking the theatre with much solicitude. The "knowing ones" shook their heads in doubt, and predicted a dire failure. He has run the house ever since with success.

Haverly in the same year gave evidence of his restless nature and love for exciting business adventures by leasing the Brooklyn Theatre, which had been erected partly on the site of the old theatre where the great holocaust occurred. As, with the Lyceum, failure was predicted for him, and yet he is still conducting the house, and under the careful watchfulness of Charles L. Andrews, it has annually turned over a profit.

His third eastern theatre—the new Fifth Avenue—was secured and added to his managerial care in 1880, which he opened on August 22 with The Tourists. The croakers kept very quiet about this venture. Haverly's way of galvanizing life into dead enterprises astounded them, and caused the knowing ones to maintain a discreet silence. Mr. Haverly, previous to opening this house, secured a lease, in conjunction with Ed. Gilmore, of Niblo's Garden, which he is also conducting at this time.

Mr. Haverly is one of the best known managers in the profession, and everywhere his name is regarded as a synonym of success.

WILLIAM HENDERSON.

William Henderson, the manager of the Standard Theatre, made his first appearance as an actor at the Odeon Theatre, in Albany, in small parts. The following season found him with John B. Rice in Chicago, and subsequently with Parker and Ellis at Detroit, where he played leading business, supporting such stars as Julia Dean, Eliza Logan, James Murdock and E. L. Davenport. He also appeared at the Troy and Albany Museums. Mr. Henderson made his first regular venture as a manager in Newark. Mr. and Mrs. E. Davenport, John Collins, Mr. and Mrs. Barney Williams and others played to large business with him. After this he opened the Green Street Theatre, Albany, and made a six months' season with success. The panic of 1858 caused many theatres to succumb to the inevitable, and, with other managers, Mr. Henderson was forced to the wall, and compelled to resume acting. He became leading man for William H. Crisp in Memphis and Nashville, but did not finish the season, as an opportunity presented itself, and he accepted the management of the Pittsburgh Theatre (Old Drury), of which he became the lessee in 1860. He continued in this capacity until the building was torn down. In 1867 Mr. Henderson inaugurated a new era by becoming manager of the new Opera House also, which had been a failure from the start. Simultaneously with Mr. Henderson's management followed success after success. He secured the best talent engageable, and played stars of the magnitude of Ristori, paying her \$4000 for two performances, and by such attractions and enterprise, he retired from Pittsburgh a wealthy manager. The Pittsburgh Dispatch thus speaks of his departure: "When the green baize curtain fell last night it closed the career of William Henderson as a manager in our city, at least for the present. For nearly eleven years this gentleman has catered to the amusement-loving portion of our citizens, and that time has probably been the most eventful in the dramatic annals of our city. Mr. Henderson has left us in active life, but in seeking fresh fields for the use of his talents, or while seated in his cottage by the sea, he has the respect of our best citizens."

After a year's rest he invested a large amount of capital in the Providence Opera House and remained there for seven seasons, when he came to New York to try his fortune as a theatrical manager. The Eagle Theatre had failed from the opening, and yet Mr. Henderson thought it an excellent location, purchased the place, and, after improving it, raised the banner of the Standard, and under this title its history is probably too well-known to require further comment.

William Henderson is one of the remaining managers (Mr. McVicker and Mr. Ellsler being the others), who have served their apprenticeship from boyhood in the profession, it being now thirty years since he became an actor. Those who know him best can best appreciate his qualities of heart and mind, richly stored as they are with the milk of human kindness and the world's intelligence. During the Summer season's sultry heat Mr. Henderson, surrounded by his family, pass the time away at their home by the sea at Long Branch.

HENRY E. ABBEY.

Prominent among our galaxy of metropolitan managers may be mentioned Henry E. Abbey, of the Park Theatre, who has risen from the comparative obscurity of a few years ago to the front rank of the amusement profession, and is perhaps, through the medium of the Bernhardt engagement, one of the best known of our New York managers.

Henry E. Abbey was born in Akron, O., in 1846, and at this writing is 35 years of age. After obtaining his education, he commenced life as clerk in a jewelry shop, which occupation he followed for a number of years, finally drifting into the show busi-

ness, and in 1869 he made his debut in amusement circles in John Ellsler's ticket office of the Cleveland Theatre, where his shrewdness and attention to business quickly attracted towards him the attention of the profession. In the Spring of 1870 he was offered the management of the late Edwin Adams, which he at once accepted. In those days the stock system was in vogue, and while the labors of a traveling manager were comparatively slight to the present order of affairs, still young Abbey, then only in his twenty-fourth year, displayed great ability and tact. He was quick to grasp an idea or turn a point to his employer's interest, and speedily became recognized as a shrewd business manager. John T. Raymond, then beginning his Sellers' success, secured Abbey as business manager. He piloted Raymond very successfully and added to his reputation. Leaving Raymond he engaged with Lotta, whose business he likewise managed with marked success, laying the foundation of the little lady's prosperity and fortune.

Throughout his career Abbey had an intense desire to become the manager of a theatre. This desire amounted almost to a passion, and in 1875 he found him occupying that position at the Academy of Music, Buffalo, N. Y. His success there only whetted his ambition for larger fields, and in November, 1876, he became manager of the old Park Theatre, which, until his advent, had been running, with varying success, under the management of William Stuart. With the exception, possibly, of Raymond's hit as Sellers, there had not been a paying success while Stuart held possession. Abbey opened the Park with Lotta as his first attraction. Raymond afterwards played a successful engagement. It seemed as if, under the skillful management of Abbey, the place had a new lease on public favor. Leonard Grover's Boarding House was brought out and scored a tremendous hit. It was a great financial success. Another success was Sothorn in the Crushed Tragedian. The next season Mr. Abbey engaged a superior comedy company, but lost heavily by it, and finally abandoned the idea of keeping a stock troupe, and returned to the former style of management.

In 1878 Abbey, in conjunction with John Schaffee (who had from the first been associated with him), obtained a lease of the Park Theatre, Boston, which was opened by them on April 14 with the little business card, Lotta. In the same year Abbey entered into a partnership with George K. Goodwin, of Philadelphia, and opened the Park Theatre in that city. However, this last venture did not turn out successfully, and, after a vain attempt of four months' duration to make the place a paying institution, Abbey withdrew, and confined his attention to his New York and Boston establishments. He sent his company traveling with Bartley Campbell's Fairfax with poor success.

In 1880 Mr. Abbey purchased Boucicault's interest in the lease of Booth's Theatre, which extended from January 1 to April 30. He had perfected arrangements to bring over Hanlon Lees, from Europe, and desired a suitable theatre for their appearance. However, they disappointed him, and did not fulfill their engagement. Having Booth's Theatre on his hands, he had to do something to save himself from loss, and with S. H. Hickey, he organized a large Humpty Dumpty company, and played it to the capacity of the house. During his occupancy he effected a lease for one year of Booth's, which but recently terminated.

Last year while in Europe Abbey concluded an engagement with Sara Bernhardt for a tour of the United States. It is unnecessary for us to comment upon this venture, we having done this already. Previous to this engagement Abbey was in debt. His desire for novelty in theatrical life led him into the Passion Play fiasco, which cost him a large sum, and in the prevention of which production THE MIRROR was largely instrumental. His profits on the Bernhardt season, and his two theatres, netted him a snug sum after discharging his debts.

During the coming season Abbey retains the management of the two Park Theatres. He will open the New York house with the Hanlon-Lees. His Boston theatre will be opened August 25 with Gunter's new play, After the Opera.

Edwin Booth, the greatest English-speaking tragedian, is under engagement to Abbey during the coming season for thirty or forty weeks. He has secured Booth's Theatre for his appearance, and will commence the Booth season on October 3. After the New York engagement, he will take Mr. Booth on the road for a tour of the country. Mr. Abbey is now doing Europe, and may possibly secure other attractions before the opening of the season.

WILLIAM H. GILLETTE.

Professor William H. Gillette, who, since the retirement of Steele Mackaye from the management of the Madison Square Theatre, has held the position of business manager for the house, is perhaps one of the youngest managers in the profession, and certainly is the youngest of the metropolitan coterie. He was born in Boston in 1855, where he thrived well and grew thin on baked beans, until it was time to prepare for college. Finishing his education and graduating with more or less honors in 1876, he began the battle of life with naught but a lively imagination, an active mind, willing hands and a stout heart for his capital.



Adopting Horace Greeley's advice he went West, under the impression that he was very much desired in that section. Finally he became enthused with the idea that he was "born to be an actor," and while laboring under this delusion he tackled, as he says, Ben De Bar. "He didn't care about me," said Gillette to THE MIRROR, "but I insisted that he did—result, a sharp struggle. De Bar finally gave in, and sent me to the St. Charles Theatre, New Orleans, where I played super business in his company for nothing a week and I to find my own board and ticket back to New York. I didn't save much that season."

However, the fire of genius in Gillette's breast was not to be quenched by hard luck, and during the season of 1874-75 he played small parts, modestly yet effectively, at the Park Theatre, in this city. While engaged in his professional duties Gillette nevertheless found time to attend to his mental appetite, and during the day we find him pursuing special studies at the University of New York. The next season he secured an engagement at the Globe Theatre, Boston, then under the management of Arthur Cheney. He also attended the Boston University during the season, and continued to store his mind with useful knowledge, for which he has always evinced a fondness, and at the same time he gathered together the materials for his subsequent play, The Professor. In 1876 he again sought the West, and played two seasons with Barney Macanley at the Cincinnati and Louisville theatres. He attempted, and with some success, the delineation of eccentric comedy characters during the two seasons he remained with Manager Macanley. It was during the latter part of 1878 that he began his career as a dramatist, and while in the West he laid the foundation of The Professor—on paper. He traveled some during the season of 1878-79, or, as he humorously puts it, "I was traveling, writing and banging away to get my piece on."

After much "banging" the Professor was accepted by the Madison Square Theatre management, and an opening promised it at the termination of the run of Hazel Kirke. Gillette did not act during the season of 1879-80, but was awaiting the time when Hazel Kirke would be withdrawn. While patiently cogitating the matter, and wondering how much longer he would be required to bide his time, the difference between Steele Mackaye and the Mallorys commenced, terminating as our readers know, on the retirement of Mr. Mackaye from the house. Gillette was immediately installed as manager, which position he has filled with credit to himself up to the present time. On June 1st Hazel Kirke was withdrawn, and Gillette's Professor was substituted. The comedy had been on a short tour of the provinces previous to its presentation in this city. On the first of August Mr. Gillette will relinquish the management of the Madison Square Theatre to the more experienced hands of Daniel Frohman, while he will continue his unique performance of the Professor during the run of the play, and upon its withdrawal will take the road with a company for the season.

Personally, Will Gillette is a capital fellow. His keen sense of humor makes him a companionable friend, while he certainly possesses business ability beyond his years.

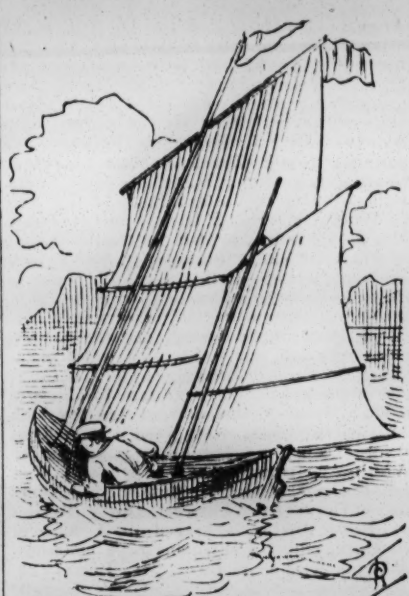
JOHN A. McCULL.

John A. McCull, manager of the Bijou Opera House, was born in Scotland in 1846, and graduated from the Virginia Law Institute twenty years afterward. His profession, which he followed until recently, is that of a lawyer, and up to 1879 he practiced with success and credit to himself in Baltimore. Mr. McCull commenced his theatrical career in December, 1879, when he became associated with Charles E. Ford in the management of the Fifth Avenue Theatre, during the Gilbert and Sullivan opera season. The Pirates of Penzance was first produced by them with great success. At the conclusion of the season, Mr. McCull, in conjunction with Charles E. Ford, secured what is now known as the Bijou Opera House, and after a large outlay of capital, succeeded in making the place the pretty and comfortable little theatre it now is. The Bijou was opened March 31, 1880, since which time Mr. McCull (who bought out the interest of Ford in September, 1880), has produced for the first time in New York the following pieces: Chantry Begins at Home, by Alfred Cellier and Bolton Rowe; Ages Ago, by W. J. Gilbert and Fred Clay; Spectre Knight, by Alfred Cellier; Olivette and The Mascotte, by Audran. Willie Edouin's Sparks company made their New York success in Dreams at the Bijou, and it was here that Kate Claxton made her first appearance as Pauvrete, the Snow Flower. Mr. McCull also tried comedy with Niel Burgess. He also produced Owen Fawcett's comedy, Sixes and Sevens.

During the coming season Mr. McCull will do comic opera alone, opening his regular season after the termination of Spiller's Rooms for Rent, about September 5, with a revival of The Mascotte, after which an entirely new opera by Audran, The Snake Charmer, will be presented. The sole right of playing the same in the United States has been secured by McCull.

Personally, Mr. McCull is genial and companionable. He is one of the youngest of our managers, and he has accomplished what no one else has been able to do—the establishment of a permanent light opera theatre in New York city.

## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

### CHICAGO.

Hooley's (R. M. Hooley, manager): The success of James O'Neill, in the role of Robert Sackett, in Saratoga, has been a happy surprise to many of his friends. The company is unusually strong, and the frothy comedy is given with excellent effect to very large and uproarious audiences. Russell Bassett, Louis Barrett and Jacques Kruger play their parts admirably. Rose Wood gives a lively and pleasing impersonation of Effie Remington. Lucy Carter, Olivia Alston and Virginia Vanderpool are well represented by Lucy Allen, Eugenia Blair and Illie Moskier. Some true and kind friend would do the stage some service by inducing the impersonator of Mrs. Vanderpool to permanently withdraw from all professional aspirations. It is absolutely painful to witness her well meant but misdirected efforts. The setting and appointments are in every way commendable, and Saratoga will be continued another week. The Danichefs, which is in active preparation, will be the next attraction. Uncle Dick is apparently on the wave of prosperity with all his theatrical enterprises. Were his pretty theatre much increased in capacity he could fill it, as his wise selection of attractions is sure to prove successful.

Grand Opera House (J. A. Hamlin, manager): The new company rather hastily made up have played the Two Orphans to meagre attendance. While there is considerable merit in some of the people and in parts of the performance, it is not wholly a success. It is quite difficult for a new party, if all are accredited artists, to present a melodrama as satisfactorily as a combination which has made a specialty of a play for seasons. Comparisons are inevitable, and many are disappointed and declare that a company are good for nothing, because they do not come up to the mark reached by some previous representation. E. J. Buckley, as the Chevalier, does a fair piece of work, and Charles Kent shows merit in Pierre. Dickie Langer does very well as Louise, and Mrs. Bates is a good Henrietta. The same effects are all that can be required. The Octoroon will be given upon the withdrawal of the Two Orphans.

McVicker's (J. H. McVicker, manager): Preparations have been completed, and The World will be presented evening of 28th.

Olympic Theatre (Z. W. Sprague, manager): Two Orphans was continued up to Thursday evening, when the Ticket of Leave Man was substituted. The attendance has not been remarkably profitable, but may be considered fair for midsummer. Uncle Tom's Cabin, with Palmer and company's scenery direct from the Grand Opera House, New York, is announced for week of 28th.

Central Music Hall (Milward Adams, manager): The Peschka-Leutner Concerts of 19th and 21st were well attended, and a nearer acquaintance in a hall with good acoustic properties gave the madame an opportunity to exhibit her rare proficiency, and to be fully entitled to the honor she receives as the greatest soprano of the present time. The excellent performances of Jessie Bartlett Davis, August Liverman and Gustave Bach received general applause, but the people came to hear and see Leutner, and gave her the greatest share. Will J. Davis was manager, and Dr. F. Zeigfeld, director, and the large audience went away delighted with the excellent entertainment which had been provided. Madame Leutner sang "Home, Sweet Home," at first night encore, and "Way Down Upon the Swanee River" the second. Her English is surprisingly good.

Items: The company struggling against the fates with Uncle Tom's Cabin at the Lyceum meet with very poor encouragement. In place of the ferocious blood-hounds announced upon the bills, two very innocent and humble appearing coach-dogs mildly trot upon the stage. Alf Johnson's benefit was pleasing to him. He will now give his entire attention to the interests of the Criterion. John Hooley is in the city. He will go out as manager of the Birds of a Feather party.

King and Castle's Ideal Star combination will play at Mercantile Hall, Alton, Ill., 29th; Park Theatre, Belleville, 30th, and commence a two weeks' engagement at Park Theatre, St. Louis, 31st. Wallace Hummel met with a painful accident at the Criterion. Falling down a stairway, his collar-bone was fractured. Fred L. Greenwood will be with a company at Geneva Lake for a brief season. Dr. S. Quinn has returned safely, and looks happy, while he is as genial and social as ever. Among the varied attractions which may be seen at the Grand Opera House Marriage by Moonlight is mentioned. James W. Morrissey, representing The World arrived 23d. George H. Maxwell is in the city. He has a successful circuit in Michigan. May Elliott and Lou Deering are under engagement with the Owen Bartlett Comedy company, which begins season at Monticello. James Devlin, a rising comedian, has been added to Hooley's Comedy company to play in Birds of a Feather. Grace Cartland, now playing at the Olympic, intends to star the Northwest the coming season. J. W. Murray will support her with a company which is being made up here. J. R. Waite is here organizing a company for the road. Frank Aikin contemplates a starring tour, and is making up a supporting company. Two wealthy West-

ern men, Don Carlos and Coffman, have it in their minds to get up a monster minstrel company to travel through New Mexico. They desire stars in the burnt cork profession, and have applied to a dramatic agency to secure them. It is always pleasant to say a good word for deserving officials.

R. B. Mitchell, doorkeeper, and F. W. Zedler, chief usher of the Grand Opera House, deserve especial notice for their uniform courtesy and politeness. F. B. Whipple, of N. W. Amusement agency, manages a variety company at Diamond Lake 27th and 28th. Emma Verue is in town in destitute circumstances.

E. W. Herrick, manager of Opera House at Minneapolis, and Charles Haines, of Opera House, St. Paul, are in town. Mr. Herrick has been to New York and secured the leading attractions for both houses. Among the list are to be found The World, Hazel Kirke, T. W. Keene and Boston Ideals. Lawrence Barrett is the opening bill at Minneapolis, August 30. Birds of a Feather will be given at Hooley's, probably September 5. Arrangements are pending with the Hess Acme Opera Company to present The Mascotte at the Grand Opera House, August 8. It is said that Fred Wren will travel with an Uncle Tom's Cabin party the coming season, and play the role of Uncle Tom. It remains to be seen how much comedy can be extracted from the pious character. Daly's company were furnished a special car on the Michigan Central when they went East. H. C. Wentworth, the popular passenger agent of the road, has gone to Elkhart Lake for a week's recreation. Alfred Wilkie, the tenor, has engaged with C. D. Hess for a season of forty weeks. Mr. Heim, the blind violinist, and his wife are visiting in the city. Professor Boscovitz and Minnie Boardman, his pupil, will appear at the Thomas concert August 2 and give Mozart's concerto on two grand pianos, accompanied by the grand orchestra. Annie Louise Cary has gone to Boston. By some mistake in the print last week the Criticism was called Haverly's new theatre. He is not connected with it in any way. Fred Englehardt is in the city, and claims that the whale is still sweet. It is Charles Forbes' dramatic company that will present Uncle Tom's Cabin at the Olympic. The same company will present the new comedy of Black Diamonds, or the heroine of Hazleton, August 8. F. H. Haight, the gentle manly doorkeeper, is again at his post, having returned from his Summer vacation.

Col. Haverly received a cable dispatch that the Genuine Colored Minstrels arrived at Queenstown 22d. The new theatre is progressing very rapidly, and will be ready to open about September 4.

### PHILADELPHIA.

The Museum is the first in the field. It began the season on Saturday night with Saved from the Wreck, in which J. Z. Little takes the leading part. It will be continued every evening throughout the week. Won at Last was produced on Monday afternoon. The Museum always gives two different plays a day, afternoon and evening, and Won at Last will be continued at the matinees.

On Monday night next the Museum will have company. The new Eighth Street Theatre, will open then, and Manager Brown says he doesn't care how hot the weather is. In fact, he would rather prefer to have a hot spell just to demonstrate what a cool place he can make out of his theatre. He has got some kind of a patent cooling apparatus, and reasons that people will prefer the theatre, if nice and cool, to a beer garden. He has selected Little Emily for the opening piece. This will show what his stock company is good for.

On the same night the Walnut opens its doors with The World. Manager Goodwin claims that it has cost \$28,000 to prepare this piece for his stage. There is just this much to be said about it: There is going to be some money made, or a good deal of money lost, and just which it will be time will tell. The Walnut people expect a run, and I suppose Mr. Goodwin knows what he is about.

Some of the variety theatres are going to have trouble. Of them all, the National is the only respectable one. Good entertainments are given without vulgarity, and nothing worse than occasional blood-and-thunder dramas. The rest of them are low and indecent, and derive their greatest revenue from their bars. A new State law has just come into force. It prohibits the sale of liquors in all places of amusement where an admission fee is charged. In one way this law will act beneficially. In another it hits where it was not intended. For instance, it will close the Maennerchor Garden, where fine concerts are nightly given. It will also protect all the free-and-easy places, where low entertainments are given free. On the whole, the new law will do more harm than good.

### CINCINNATI.

Manager Thomas E. Snelbaker has returned from an extended Western tour, and reports that since leaving the Pacific Slope business has picked up amazingly. The Colonel will now devote his personal attention to the alterations and improvements of the Vine Street Opera House, which will reopen under his management on or about August 1.—John Booth, late stage carpenter at Henck's, will be property-man for Boyd's Opera House, Omaha, Neb., the ensuing season.—Manager John Morton and his efficient coadjutor, James Sheppard, of the Big Four Minstrels, are in the city, reorganizing their troupe for the approaching campaign.—Alice Grey, of Annie Pixley's M'iss Combination, is at present sojourning in this city, visiting relatives.—Harry Gilbert contemplates starring during the coming season, in a new play by Charles Ulrich, of Covington, Ky., entitled The Eronaut. It is claimed the play poses the merit of novelty, inasmuch as a real balloon ascension will occur on the stage.—Tommy Dayton and wife, character sketch artists, left for New York city 21st.—Celia Clark, several seasons since a member of the Grand Opera House ballet, and during forthcoming season engaged as walking lady at Wood's Museum, Philadelphia is spending the Summer at her home in Cincinnati.—Thomas J. Hawkins, of the Rogers Palmer-Graham My Sweetheart Combination, is announced to leave for Baltimore during the current week.—Manager W. H. Mitchell, of St. Louis, is in town on business connected with his new Opera House.—Ida Donlan, of this city, has canceled her next season's engagement with Anthony and Ellis' Uncle Tom's Cabin Combination.—Alf Burnett has returned from the East.—J. W. Ward, formerly manager of the old National Theatre, departed for New York city 21st, to assume charge of a large specialty company being organized.—E. Hausman, manager of Clough's Opera House, Chillicothe, is in the city on business.—Kitty Wells and those talented Midgots, the Melrose Sisters, are in the city,

fresh from a successful engagement in Chicago.—John H. Robb, business agent for Gus Williams' combination, was in the city en route to Detroit 17th.—Mr. and Mrs. Sel den Irwin are visiting Harry Ramforth's family at Montgomery, Ohio.—Giles Shime, recently leading man of Julia A. Hunt's company, and Lavina Shannon, of the same troupe, were married at Ironton, O., 21st.—The list of attractions to be presented at the Grand during the season 1881-82 embraces Sam'l. of Posen, Joe Jefferson, Mary Anderson, Rice's Surprise Party, Hazel Kirke, John McCullough, Lawrence Barrett, Fanny Davenport, Janauschek, Comley and Bar ton's Comic Opera, Frederic Paulding, Hoey and Hardie's Child of the State, Barney Macauley, Saulsbury's Troubadours, Only a Farmer's Daughter, Bartley Campbell's My Geraldine, N. D. Roberts, U. S. Minstrel's, Denman Thompson, Hill's All the Rage, Deacon Crankett, John T. Raymond, Haverly's Minstrels, Rossi, and Robson and Crane.—The roster at Robinson's includes the Vokes Family, Kiralfy, Edouin's Sparks, Collier's Banker's Daughter, Hague's London Minstrels, Genevieve Ward, The World, Thomas W. Keene, John S. Clark, and Kate Claxton.—The Murray-Ober combination inaugurated a summer season at Mt. Glead 22d, presenting Maud Muller as the initial attraction.—Harry Vance and Isola Anderson, of this city, are both prominent members of the company.—John Leslie, of this city, has gone to Parkersburg, W. Va., to prepare some new scenery for Roe's Opera House in that city.—The illustrious P. T. Barnum favors us with a three days' visit with his big show during the coming month.—The Coliseum will reopen August 15, Heuck's 15th, the Grand September 5, and Robinson's 12th.—Manager James Whallen, of the Buckingham, Louisville, returned home 20th.—One of the contemplated improvements at the Grand consists in the introduction of heavy damask curtains, which will be suspended between the columns in the rear of the dress circle. The curtains can be raised or lowered at will, and will serve as an effective check on the bores who persist in standing at the back of the dress circle and gossipping, to the intense disgust of the occupants of the rear seats.—Local knights of the quill, when pushed for news in the amusement line, buckle on their armour and sally out to interview Bob Miles concerning the Soldene-Ballenberg imbroglio. In the event of inability to discover the genial manager at Gilligan and Hawley's the voracious reporter chronicles the fact, and his journal comes out next day with the soul-stirring announcement that "Manager Miles left for New York city yesterday." As a matter of record Bob Miles, from newspaper comments, has gone East every night for the past ten days, and yet, marvelous to relate, he is still in the city. All of which serves to display the moral disparity between the average Cincinnati news gatherer and the immortal George Washington.

### SAN FRANCISCO.

TUESDAY, July 19, 1881.

California Theatre (Maguire and Field, managers): The business of the past week has proved beyond a doubt that W. E. Sheridan, although a favorite with our theatre goers, has returned too soon. Only a fair business was done during the past week with Louis XI. Mr. Sheridan, who is undoubtedly one of the best general actors on the American stage to-day, appears to be peculiarly unfortunate in either being poorly supported or managed. Just now he is afflicted with both ills, which is enough to "quell" the best actor that ever lived. The Merchant of Venice was produced last night before a fair attendance. Mr. Sheridan, in the character of Shylock, is far above the average of those who essay this character, but excellent as he is, the performance is marred by poor support. The repertoire of the week is: A New Way to Pay Old Debts, Richelieu and Macbeth. Charlotte Thompson follows Sheridan, August 8, in the Plant-er's Wife.

Baldwin Theatre (Thomas Maguire, manager): This theatre was closed past week, and reopened again Sunday night under presumably the old regime, Maguire et al., with a farewell performance of Jarrett and Rice's Fun on the Bristol, which was satisfactorily given to a large audience. It was announced as a "complimentary benefit" to Thomas Maguire. I understand Jarrett received \$500 for the services of his troupe, and I suppose, Maguire netted \$500 or so on the whole, so each were satisfactorily "benefited." Last evening the regular dramatic season was inaugurated by the appearance of the leading members of Wal-lack's late company, and the first production in America of the new play (or rather second edition of Forget-Me-Not) entitled La Belle Russe, which made an instantaneous hit. The cast was as follows:

Captain Jules Clapin..... Osmond Tearle  
Sir Philip Calthorpe..... Gerald Eyre  
Monroe Quillon, Esq..... J. W. Jennings  
Robert..... J. McCormack  
Rignold Henderson..... E. H. Holden  
Burton..... Edgar Wilson  
Geraldine Glondore..... Miss Jeffreys Lewis  
Lady Elizabeth Calthorpe..... Little Maud Adams

The play is an intensely interesting one, but one cannot help thinking that the adapter or dramatist must have received his ideas from Forget-me-Not. It is in four acts, the last three being of absorbing interest, and serves to bring out the real mettle of the actors and actresses of the cast. Miss Jeffreys Lewis was enthusiastically received, and played the character of the adventuress with all of her former fire and earnestness. Osmond Tearle made all that was possible out of the part of Captain Clapin, as did Gerald Eyre with Sir Philip Calthorpe. Both will become favorites. The rest of the cast were excellent. The piece is mounted in as fine style as the most particular could wish, and undoubtedly will run the week out to big business.

Bush Street Theatre (Charles E. Locke, proprietor): Haverly's Mastodons still continue their enormous business, and the receipts so far have received real "mastodon" proportions. The new features of this week's bill are Broadway Squad finale, first part, Billy Emerson's Josephus Orange Blossom, and the new song and dance sketch entitled The Picnic. In this sketch Barry Maxwell, as Jim De Lilly, was particularly good. He is very versatile and a valuable member. On account of the enormous success the engagement will be probably be extended to eight instead of six weeks.

Grand Opera House (Sig. Bianchi, manager): The Bianchi-Montaldo Opera company do not appear to be working in harmony. Verdi's Forza del Destino is announced for to night, and the present is the last week of the engagement.

Winter Garden (M. A. Kennedy, manager): After delaying the production two days through unavoidable difficulties over which Manager Kennedy had no control, Suppe's

charming operatic comedy, Bocaccio, finally produced last Wednesday night before a large attendance with the following cast: Giovanni Bocaccio, Pietro Manno; Fiametta, Ella La Favre; Pietro, Harry Gates; Lotterighi, Tom Casselli; Leonetto, Harry De Lorme; Scaglia, George Harris; Beatrice, his wife, Annie Smith; Lambertuccio, Edward Barrett; Peronella, his wife, Lottie Stockmeyer; Isabella, wife of Lotterighi, Nellie Corlet; which, everything considered, is a most excellent one. Hattie Moore did full justice to the title role, but not near so well as the recent rendition of the same part by Emelie Melville. Harry Gates did fairly well as Pietro, but it is evident that he is not as much at home in this character as others I have lately seen him in. Harry De Lorme was excellent as Leonetto. Tom Casselli has played the character of Lotterighi so often that he couldn't fail to be acceptable in it. Edwin Barrett, who has developed into an excellent operatic comedian, was very much at home as Lambertuccio. The rest of the cast were all very good, and the chorus as usual excellent. The piece has been put on in the most careful and artistic manner. The attendance since has been unusually large, so much so in fact that the opera will be continued for an indefinite period. This place of amusement may now be said to have succeeded in becoming a permanently successful and profitable one. W. C. Crobbie, an excellent comedian, replaces Tom Casselli Thursday night as Lotterighi, and will make a decided hit, as he is very popular.

Tivoli Gardens (Krelling Brothers, proprietors): Balfie's spectacular opera of Satanella was produced here last night to a large house, and, from the liberal applause bestowed, I should judge that it made a hit. It is a very interesting opera, but one that is very seldom given. The Messrs. Krelling have evidently spared no expense in its production. The cast and chorus were especially good, notably Ethel Lynton as Satanella. The rest of the cast was as follows: Rose Beaudet as Lelia, Mr. Eckert as Rupert, Mr. Bornemann as Arimenes, Mr. Cornell as Bracachio, Mr. Rattenberry as Hortensius, and Mr. Piemann as Karl.

Bella Union Theatre (Harry Montague, manager): The usual olio and afterpiece still continue the attractions here to fair business. Sheridan and Reilly, an excellent song-and-dance team, and Owen Dale, character actor, reappeared past week.

Adelphi Theatre (Ned Buckley, proprietor): The usual first part and olio here. C. W. Barry still remains, his play, Lost at Sea, being the sensational drama this week. E. D. Davies, the ventriloquist, recently arrived from Australia, commences an engagement 25th "at an enormous salary," as the bill says.

Items: W. A. Edwards, of this city, goes as business agent for Baker and Farron next season. He will have Joe Curcoran, also formerly of this city, as his assistant.—Walter Leman, the veteran actor, has received the Republican nomination for Public Administrator at the forthcoming municipal election.

—Dan G. Waldron, formerly of the Alhambra, goes out with Sheridan's Educated Horses as press agent. Of late Dan has been connected with the bright and spicy Wasp.—Ned Buckley, manager of the Adelphi Theatre, lost his handsome cluster diamond pin the other night. It was valued at some \$1000.—The Hazel Kirke snap company that was thought of for a trip to Oregon has been abandoned by Robert Haverly, who was trying to get it started. Secretary of the proper people is the cause.—William Courtright is having a new comedy-drama written for him by Robert D. M'ine and your correspondent, entitled The Blackville Twins. He expects to produce it this season.—W. C. Crobbie thinks of taking the theatre at Honolulu, S. I., for the Fall season. Billy was there last Winter, and they treated him so well that he is anxious to try the Kanakas another visit.—Manager Stan-hope, of Portland, Oregon, who has been in town for several days, has engaged Louise Lester, prima donna; Frank Horbach, tenor, and Louis Nathan, baritone, as a nucleus for a comic opera company, playing a season in Portland and vicinity.—Adeline Stanhope, who will be leading lady for Wal-lack's next season, leaves for New York to-morrow. Amory Sullivan, her husband, is still here and expects to be associated with the future management of the Baldwin Theatre. He told me as much yesterday, and said further that he expected to play (Barry Sullivan) here in October.—Merron Calice and Agnes Hallcock, of the Fun on the Bristol party, have joined the new Emelie Melville Opera company.—The Alf and Lulu Wyman company left for a tour of the southern counties Saturday.

Noko McCabe and Johnny Williams, late of the Tivoli Opera company, and James M. Ward, late an Irish star, comprise the leading members of the company.—Miss Ottilie Genes has engaged an excellent company for the forthcoming season of German drama and comedy at the Baldwin Theatre. The season will commence Sunday, August 14, and continue each Sunday till next May.

—Haverly's Widow Bedotti party arrived from Oregon Friday in good health and spirits, but report not having made any money in the Webfoot State. However, they are immensely pleased with the trip.—A. F. Bailey, business agent for E. T. Seton's dramatic company, arrived in town yesterday and reported his company doing excellent business in Eureka, Humboldt Bay. The company, after playing some interior towns, proceed to Oregon and British Columbia.—Charlie Lord goes East with Jarrett and Rice's Fun on the Bristol company, and may stay with them next season instead of going out with Brooks, Dickson and Clapham's Minstrels.—W. W. Kelly, of baseball notoriety, has severed his connection with W. E. Sheridan, and will manage Charlotte Thompson's business when she plays here. He tells me that he has arranged with Mayor Kallach for an extended lecture tour in the East, commencing in December. He thinks, like Col. Sellers, that "there's millions in it."—M. A. Kennedy is rapidly perfecting his arrangements for the production of his new satirical comedy, Silverbags, next month, and has already received offers from several of the large cities in the East. He will play it in the leading cities of this coast before taking it East.—The Standard Theatre is closed indefinitely. It will probably not re-open again under Locke's management.

### ST. LOUIS.

Uling's Cave (John J. Collins, manager): La Mascotte, by Ford's company, has continued to enormous business. The weather has been most favorable, and the audiences have completely crowded the Garden. The "Gobble, Gobble, Baa" duet has captured the town, and in it Blanche Chapman and W. H. Fitzgerald have made a big hit. They sing and act the song with exqui-



seriousness and abandon. C. F. Lang is also good as the effeminate prince, his beautiful solo in the first act being in Audran's most delicious vein. The scenery, costumes, etc., are very beautiful. The success of La Mascotte is so great that the production of Patience has been postponed.

Park Theatre: The second week of Olivette drew excellent houses, the business being a great improvement over that of the previous week. The performance was much smoother and better. Next week, Pinafore, with a variety adjunct, will be given.

Items: There are scarcely to be found two more lively and attractive women on the stage than Maggie Duggan and Clara Ellison, who so excellently seconded the charming prima donna, Rose Stella. They are practicing song and dance with an idea of making a specialty of it in burlesque and comic opera. "The girl in the red tights," as Jennie Speer, of the Ford company, is now historically known, and Lena Bayer, have severed their connection with the organization. It is intimated that jealousy was the cause, but that is a charge that can hardly be laid to Blanche Chapman and justice. [Our correspondent evidently omitted a page to his letter here.—Ed. MIRROR.] The Pickwick, of this city, possesses the most exquisite interior of any theatre outside of New York, and having a pretty garden and excellent locality, it should not fail to be a great success, and would be so under proper management. But I cannot improve on the Spectator's statement, which is as follows: "Some important changes are about to take place in the management of the Pickwick Theatre. An effort is now being made to put the property into the hands of a stock company, a circular to that effect having been issued by A. K. Phillips. The building and ground cost Mr. Jennings, the owner, \$77,800. It is proposed by Mr. Phillips, who acts as the representative of Mr. Jennings, and who has been the manager of the theatre since its opening, to make the capital stock of the company \$100,000, and to issue four thousand shares at \$25 each. Mr. Jennings is willing to retain \$20,000 of the stock, and will sell the balance of his interest for \$25,000. But there is an encumbrance on the property of \$35,000, which the company would have to carry. The amount of money in cash actually needed is, as Mr. Phillips puts it, \$30,000. Of this sum \$25,000 is to go to Mr. Jennings, and \$5,000 into the company's treasury. Mr. Jennings, it is said, is desirous of relieving himself of the care of property devoted to amusements. And then it is a patent fact that the present season has not been a favorable one for the Pickwick. It is not at all unnatural that Mr. Jennings, who is now getting along in years somewhat and who is naturally of a quiet disposition, should be anxious to get rid of the sole ownership of a property of this kind. Early last Spring John J. Collins, who has been so successful at Ubrigg's Cave this Summer, made an offer for the Pickwick, but it was rejected, whereupon Mr. Phillips undertook the running of the place. He entered into an arrangement with W. R. Cottrell, the bill poster, who agreed to put up the necessary amount of money. Mr. Phillips was to do the work and the two were to share the gains. If there were losses Mr. Cottrell was expected to foot the bills. Money, I believe, has been lost in every engagement, though Mr. Phillips says the total will not foot up over \$800. Mr. Cottrell got tired of the arrangement, and when Mr. Phillips went to him last Saturday to see about bringing an opera company from Chicago to play a four week's engagement, and which had been rehearsing for that particular purpose, Mr. Cottrell declared he would have no more to do with the theatre, and would not even pay the orchestra for their services that week. And moreover it appears that the bill for the same still remains unpaid. So here was where the management of the Pickwick struck the rocky bottom, and out of this originated the scheme of forming a stock company to take the place off the hands of the owner, Mr. Jennings. I have no doubt that the Pickwick Theatre could be made profitable property, and it is probably worth all that it is to be capitalized at. True, it cost Mr. Jennings only about \$80,000, but it is also true that the building is worth more and the ground is worth more than the day the house was opened, owing to the enhancement of all kinds of property, and especially that which lies in the West End. The place yielded a very fair income last Winter from rentings for various entertainments. The McCullough Club pays \$75 per night for it, and it never brings less than \$60 per night. In the month of March it yielded the sum of \$900. The cafe alone yields, Mr. Phillips tells me, a profit of \$50 per night, and this, no doubt, could be increased.

## ALABAMA.

### MOBILE.

On July 18 Mr. and Mrs. J. H. Huntly, with their stock company, gave T. C. De Leon, manager of the Mobile Theatre, an author's complimentary benefit at Frascati Gardens, a short distance from Mobile. The play given was one of Mr. De Leon's, entitled Quicksands, an adaptation from the French. Too much praise cannot be bestowed upon the construction, excellent action, and crisp dialogue of this play. The comic vein that runs through the whole piece is very amusing and decidedly original. The interest is commenced in the beginning and never flags for a moment to the end. Quicksands I deem one of the best society dramas of the day. Curti's Roman Students, with Dora Gordon Steele, will commence a series of concerts at Frascati under the management of Huntly and Kennedy 19th.

### MONTGOMERY.

Montgomery just now is proud at having a new and splendid opera house in her limits. McDonald's Opera House nears completion and will be opened to the public the coming season. George F. McDonald traveled North and West last season in order to get at the needs of his patrons, and he has built an opera house with all modern appointments and conveniences. The auditorium is on the ground floor and the facilities for exits in case of accidents are complete. There are twelve dressing rooms and also retiring rooms for ladies. The seating capacity is put at 1000. The stage is 40x50 and 60 feet high. The proprietors have engaged the veteran stage carpenter, Charles G. Long, of Chicago, to do the work upon the stage. Joe Hart, of the same place, is the scenic artist employed. The situation of the new opera house is central, being near the depot and near the hotels and principal business centers of the city. Our population is now nearly twenty thousand, and with the new opera house, and the energy and tact of its manager, we may look for success in the enterprise.

## CALIFORNIA.

### SACRAMENTO.

Metropolitan Theatre (S. C. Mott, local manager): Jarrett and Rice's Fun, on the Bristol opened on the 18th to a large house and made a good impression, playing two nights.

Booked: Baker and Farron 21st, 22d and 23d; J. H. Haverly's Widow Bedott company 27th, 28th.

## COLORADO.

### DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Gamlock, the Austrian conjurer, closed a successful week 15th with a good show. Bruno, Keating and Sands' Tourists combination this week.

Palace Theatre (Edward Chase, proprietor): No change except the afterpiece, which is Twin Sisters, or Why Don't They Marry. Several new stars are announced for 25th.

## CONNECTICUT.

### HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Jay Rial's Humpty Dumpty Company will be the avant courier of the coming season, appearing August 20.

Item: W. S. Ross, of the American Theatre, has leased a house in New Haven, to which he has given the same name. He promises some splendid shows for the coming season. He will return in a few days to superintend the renovation of his theatre here.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

Addie Rogers in That Boy of Dan's at the Comique this week. New people: Sparks Brothers and Daisy Kernell. Last week of Four Diamonds, Frank Lewis, Billy Wells, Grace Sylvano, Mullin and Chapin. George Keine, Dutch dialect comedian, at Driver's Summer Garden. Second week of New York Acme Church Choir Quartette. The Jaeger Brothers and Petrola remain. O. H. Butler, who goes as treasurer of Collier's Banker's Daughter company, has many friends in this city.

## GEORGIA.

### ATLANTA.

De Give's Opera House (L. De Give, manager): Nothing has transpired in the dramatic line for the past three months, with the exception of the oratorio of Daniel, or Captivity and Restoration of the Children of Israel, which was presented in good style 22d and 23d to large audiences. Arranged by Lieutenant G. N. Whistler, U. S. A., stationed here, assisted by Atlanta's favorite amateurs and the Fifth Artillery band.

### ATHENS.

Deupree Opera House (W. H. Jones, manager): The coming season promises to be the finest Athens has ever had. Business of every kind is looking up, and recent railroad developments will add new life to the city. Over \$250,000 is being spent at present building immense warehouses to receive the great cotton crop, and money will be plenty. Among the bookings for the season are Johnson and Miller's Opera company, M. B. Leavitt's Minstrels, Gus Williams, Tony Denier, Cal Wagner, Hooley's Comedy company, Campbell's Galley Slave, John Thompson, Nick Roberts, Oliver Doud Byron, George Adams, Smith and Mestayer's Tourists, J. E. Owens, and many others are writing for dates. The manager only intends to play as many companies as will warrant good business, and will not overcrowd the season. The manager is still at work on his house adding continually to its comforts. The dressing rooms are being fitted up with heating apparatus so that the actors will have some comfort in the Winter.

### MACON.

Ralston Hall (Turpin and Ogden, managers): The following combinations are booked for this house during the coming season, commencing early in September with a Humpty Dumpty party, to be followed by Daly's Needles and Pins, Johnson and Miller's Two Medallions, Haverly's New Mastodons, John E. Owens, Hoey and Hardie's Child of State, Frederick Paulding, Milton Nobles, Haverly's Widow Bedott, Gus Williams, T. W. Keene, Tony Denier's Humpty Dumpty, Sol Smith Russell, Hooley's Comedy company, Fred B. Warde, John Thompson, Vokes Family, Bartley Campbell's Matrimony, John T. Raymond, Frank Mayo, Sausbury's Troubadours, Collier's Banker's Daughter, Aldrich and Parsloe's My Partner, Hazel Kirke, Oliver Doud Byron, One Hundred Wives, George H. Adams' Humpty Dumpty, Smith and Mestayer's Tourists, Alvin Joslin, Haverly's European Mastodons. Each day brings new bookings, and several dates are held for others. Mr. Block is yet North, and upon his return the list will be greatly augmented. From appearances, Messrs. A. Block and Frank M. Turpin will have a busy season, which they deserve.

## KANSAS.

### ATCHISON.

Coup's Circus showed here 18th to good business. Weather very warm. Affairs dramatic are at a standstill, though we expect an influx of companies in the Fall.

### TOPEKA.

Coup's Circus showed to big business 22d. Barnum comes Aug. 18.

## ILLINOIS.

### BLOOMINGTON.

Grand Opera House (Tillotson and Fell, managers): The Little Concert company occupied the above house 19th for a benefit performance to the star. The house was crowded, and the fair songstress never appeared to better advantage. Emma Von Eisner, a sister of Little, made her debut. She sang acceptably, but labored under considerable embarrassment.

Durley Hall (George S. Smith, manager): Nothing at this house since June 24.

Items: Our citizens are making great preparations for the Soldiers and Sailors' Reunion of the Northwest, which occurs week of Sept. 5. It is estimated that 100,000 persons will be in attendance.—Henrietta Vaders has filled four nights of the week with Tillotson and Fell for Durley Hall.—A good variety company would make a barrel of money, and Tillotson and Fell are looking for one to occupy the Opera House. The visitors will have to have some entertainment. Gen. Grant will no doubt be here, and all the leading generals are expected.—The Little Concert company close their three week's engagement with Tillotson and Fell to-morrow night. The engagement has been very successful.

### JOLIET.

Opera House (E. S. Barney, manager): Mile. Little Concert company gave a good entertainment 22d to a very fine audience;

close the season at Lexington 23d. Nothing booked for the next two weeks.

## INDIANA.

### MT. VERNON.

Burr Robbins and Culvin pitched their tents here 19th, and the performance gave general satisfaction. Good attendance in afternoon, and at night one could hardly get a seat after 8 o'clock.

### RICHMOND.

Grand Opera House: Work is being rapidly pushed forward on this house. It is undergoing a thorough remodeling; the stage end is entirely torn out, and will be enlarged and made as complete as any in the country with entire new scenery and stage equipments, large and convenient dressing-rooms, and everything necessary to the comfort of the profession. It will have a seating capacity of twelve hundred, will be well ventilated, and have large and easy exits. The work has been entrusted to J. M. Wood, of Chicago, an architect of well-known repute. The demand for his services throughout the West, lead us to expect the best results from his labors here, and our people are looking forward to the completion of the building with marked interest. It will be under the management of J. J. Russell, whom managers will find a gentleman in every respect, and who will no doubt strive to make their visits pleasant and profitable.

## STERLING.

Academy of Music (Eugene Seates, manager): The following attractions are booked for the coming season: Florence Herbert, Burnham's Electric Light company, Cortland-Murray combination, Anthony, Ellis & Hathaway's Humpty Dumpty, E. T. Goodrich's Grizzly Adams company, with inquiries from Scott Paine Opera company, Lillian Cleaves and many others. Manager Seates expects to visit your city next week in the interests of the Academy.

Item: W. C. Coup wants the M. S. & St. Paul Co. to pay him \$20,000 for damages by the recent accident at Bellevue.

## TERRE HAUTE.

Opera House (H. M. Smith, manager): This house is receiving a thorough overhauling, the scenery is being repainted and everything will be put in first-class order by the management.

Item: The Ringgold Theatre has closed on account of the extreme hot weather.

## IOWA.

### COUNCIL BLUFFS.

Dohany's Opera House: Nothing in the way of amusements for the present. Mr. Dohany is now having his house painted and remodeled for the coming season.

### DEBUIQUE.

Opera House (G. D. Scott, Manager): Heywood Brothers' combination booked to appear August 6.

Felix Gratz and Ferdinand Mengis have leased the German Theatre of this city and refitted it for the coming season, opening September 15.

Item: John Flynn, of this city, departs for Chicago 23d and will join the Standard Theatre company at Cincinnati to open season August 15.

## FORT MADISON.

Nothing booked here until September 12, when Harry Webber in Nip and Tuck, appears, supported by Fair's Comedy company. There is a good date here now open, October 6, when the annual reunion of the Old Settlers of Lee County takes place, from five to six thousand people will be present from the surrounding country. Local manager E. Ruthven has engaged a hall for that date, and is on the outlook for a good combination. He will give afternoon and evening performances.

## KEOKUK.

Nothing in the way of amusements just now. Both theatres claim to have John McCullough booked for April 11, 1882, but I suspect that "Genial John" will play at Gibbons' Opera House, as I understand it, the Board have taken no action in reference to the management of the new house, and I am unable to say just what they will do in the matter. A young man in this city named Tucker is quite anxious for the position of assistant manager of the place, although inexperienced.

## MASSACHUSETTS.

### CHILSEA.

Academy of Music: It has been decided that J. P. Field will manage the business at this theatre for the coming season. There will be repairs made to the house which will put it in first-class order. New scenery, painted by La Moss, will also be added. Mr. Field is in New York securing attractions for the season.

Items: Lillian Brown, of the Jollities, is stopping in this city for the Summer, also Archie Cowper.—The Summer season at Chelsea Beach Theatre has not been a very attractive one. Corinne was to have appeared with her company but owing to a little difficulty she did not.

### MILFORD.

Booked: Opera House, Sept. 19, Ruth; Lyceum Hall, Sept. 19, Robinson's Humpty Dumpty combination.

### WORCESTER.

Lincoln Park Theatre reopens 25th with the Bijou Opera company in Olivette and, if business warrants, will continue indefinitely.

## MICHIGAN.

### DETROIT.

Nothing whatever in the amusement line to write about. Haverly's New Mastodon Minstrels will appear at Whitney's Grand the first two evenings of this week, and, of course, will draw full houses. Their latest advertising dodge is to play a local base ball club in the afternoon of the day on which they perform in the evening. The Midsummer Minnows were all sold the night they arrived.

Items: John Rickaby, manager of Gus Williams, has engaged Beattie Justice, now of this city, as one of his company for the season of 1881-82. Manager Rickaby begins the season at the Academy of Music, Buffalo,

August 16.—Mrs. Romine D. Adams, of this city, has signed a forty weeks' engagement to play leading lady in George H. Maxwell's company through Michigan. The company's repertoire embraces A Celebrated Case and several other society plays.—The members of C. J. Whitney's Felicia company are Rose Eytting, Adelaide Thornton, Georgia Knowlton, W. F. Owen, Frank Roberts, Horace Vinton, L. J. Loring and G. W. Smith.—Frank Gray, manager of the Memphis Theatre, is still in town.—James R. Waite, the actor-manager, left for Chicago this week.—C. B. Grist, the veteran theatrical agent, is spending the Summer in this city.—Henry Beimer, otherwise W. H. Brent, took a company out into the State a few weeks ago, and last Saturday the usual "bust up" came.—Julia Scott and Ada Cary, late of the Belmer co., have gone to Chicago.

—W. S. Lowery, the actor, of this city, sick with consumption, was given a benefit at Whitney's last Monday evening. Manager Whitney contributed the theatre, and Miss Jennie Dorrage, George Maxwell and others played Dora; Owen Fawcett, Harry Barton and Beattie Justice appeared in A Kiss in the Dark, and Gus Williams gave his inimitable temperance lecture. Mr. Lowery realized about ninety dollars.—Garry Hough, W. H. Power, Owen Fawcett, John A. Lane, Harry Barton, J. W. Power, Jennie Dorrage, Mrs. Romine D. Adams and Mrs. Fawcett form a company that will go to Stanton, Mich., next Wednesday and open Turner's New Opera House, under the management of Manager C. J. Whitney. They will remain three nights, playing Caste, the Marble Heart and the Big Bonanza.

## GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Haverly's New Mastodons to fair business 19th. Booked: Bennett and Gardiner's Merriemakers for the 23d.

Items: Improvements on Powers' Opera House are progressing finely.—The Midsummer MIRROR was much admired here.—Fred Wilson, of Haverly's New Forty will please accept my thanks for courtesies.—Sol Smith Russell will probably open Powers' on August 23.—Redmond's New Opera House is to be enlarged to nearly twice its present size.—Barnum's Circus gave three performances here on the 18th to immense business, the vast tents being crowded at each performance.

## KALAMAZOO.

Barnum, Bailey and Hutchinson's Circus to big business.

Item: Haverly's New Mastodons changed cars here on their way East 20th.

## LANSING.

Buck's Opera House (M. J. Buck, manager): Haverly's New Mastodons convulsed a large and delighted audience 21st. This organization certainly eclipses any previous effort of "Col." Jack's in the burnt cork line, at least that we have seen. They go from here to Jackson, Toledo and Detroit. The following attractions have been booked for the coming season: Gaylord's Minstrels; Daly's Fifth Avenue combination in Needles and Pins; Hooley's Comedy company; Hopper's One Hundred Wives; Bartley Campbell's Galley Slave combination; John Stevens' Unknown; Sam Hague's Minstrels; Neil Burgess' Widow Bedott; Callender's Georgia Minstrels; Herne's Hearts of Oak; Baker and Farron; Aldrich and Parsloe.

## MUSKEGON.

Opera House (Fred L. Reynolds, manager): Haverly's New Mastodon Minstrels 18th to big business, which was pretty good, considering Barnum being here the next day, and occupying every inch of advertising space. Bennett's Merriemakers 30th.

## STANTON.

Owen Fawcett and dramatic company will open the new Opera House here 27th with Caste and A Kiss in the Dark. Company will remain three nights.

## MINNESOTA.

### MINNEAPOLIS.

Theatrical matters in this city are quiet. The Academy of Music is in the hands of the decorators and scenic artists. Manager Herrick has returned from New York, and announces that the season will open August 30 with Lawrence Barrett. He has effected arrangements with many of the best combinations on the road, and the coming season bids fair to be a notable one. Among the attractions are John McCullough, Denman Thompson, Fanny Davenport, Wagner's Minstrels, Kie's Evangelists, Rooms to Rent, Haverly's Mastodons, Alvin Joslin, Henrietta Vaders, Emma Abbot, Fun on the Bristol, Vokes Family, Only a Farmer's Daughter, Boston Ideals, Sam'l of Posen, T. W. Keene, Aldrich and Parsloe, Herne's Hearts of Oak, Hazel Kirke, Annie Pixley, Hess Acme Opera company, Mitchell's Pleasure Party.

Items: Manager Herrick speaks of several pleasant interviews with THE MIRROR folks.—J. E. Irving, late of the Carver combination, has organized a Summer troupe, and will give prior entertainments at the leading hotels at Lake Minnetonka, the fashionable pleasure resort of this part of the Northwest, distant some fifteen miles from this city.

## MISSOURI.

### KANSAS CITY.

Theatrical business is dull here now. Coates' Opera House (Mel Hudson, manager): Closed for extensive repairs.

Gillie's Opera House is in course of construction and will cost \$200,000.

Coliseum (H. D. Clark, manager): Opens next week, Billy and Lon Hayle being chief cards.

## NEW HAMPSHIRE.

### MANCHESTER.

Amusements are still very dull. A Buchler, of Boston, has just completed three new scenes for the Manchester Opera House. Smyth's Opera House is undergoing extensive repairs and will be opened early in September as a variety theatre under the management of S. R. Hannaford. Music Hall Variety Theatre will open September 5 under Wambold and Mortimer.

## NEW JERSEY.

### TRENTON.

Taylor Opera House (John Taylor, manager): This place of amusement is now closed, undergoing repairs. John H. Conolly, scenic artist, is busily engaged painting new scenery and retouching the old. C. B. Demarest has the contract for 300 opera chairs.

Grand Central Garden (John Winter, proprietor): This popular Summer resort has been crowded nightly the past week. John B. Willis and May Adams, Emma Rice, Jas. C. Vincent and Norah Campbell were the attractions, and gave good satisfaction. Mr. Vincent made quite a hit, being repeatedly encored for his artistic dancing. He has been retained for this week, with Charles

and La Rose Herman, Emily Berg, Orndorff and McDonald.

Item: Sells Brothers' Circus is billed to appear here August 19.

## NEW YORK.

### ALBANY.

Treasurer Meldon's benefit at the Novelty drew a large house.—Manager Oliver is kept very busy superintending the improvements being made at Music Hall.—The following professional residents of this city have "caught on" for next season: Charlie Neidman, Chestnut Street Theatre, Philadelphia; Lawrence Eddinger, Hundred Waves Company; Harry Mainhall, Hearts of Oak; Paul Arthur, Hess Opera Company; Joseph A. Ransom, Fred Ward Company; Carrie A. Turner, for Rossi; John E. Henshaw, by Hyde and Behman; George W. Smith, for Felecia; Frank Hardie, Cal Wagner Minstrels; Frank Karrington, Galveston Stock Company.—The season at the Novelty will come to a close in two weeks.—Albany will have three first class places of amusement for the coming season. The bookings up to date show that the better class of attractions are about evenly divided between the three houses.

### BROCKPORT.

Nothing going on, except now and then a local concert. Manager Ward gives a band tournament, with other attractions, August 16; \$1000 in prizes.

### SYRACUSE.

Tony Pastor's Variety comb. drew a packed house 23d. It is a very meritorious company and deserves patronage.

Items: The first booking for season 1881-82 is the Vokes Family for Aug. 30. Until then dramatic items are at a decided discount.

### UTICA.

Opera House (Thomas L. Yates, manager): Nothing of any importance has happened here in the past four months, excepting the forced resignation of John Abercrombie as janitor of the Utica Opera House and the appointment of Thomas L. Yates, who held the position of stage manager and carpenter under Nick Forrester when this house was first opened. Under the new janitor's supervision the stage is being entirely overhauled and many improvements made that will be appreciated by both the audience and the people who tramp the boards.

John Abercrombie will again this season send out a No. 1 Uncle Tom company under the management of the genial Will Gibson, who piloted his company successfully last season.

City Opera House (P. J. McQuade, manager), is a grand financial failure as far as theatrical performances are concerned, will be rented cheap to a good responsible man.

## NEVADA.

### CARSON CITY.

Carson Opera House: Hazel Kirke 4th to a fair house. Painting the lily and gilding refined gold are traditional impossibilities, and to these might be added all attempts to say anything new on the subject of Hazel Kirke. It is a clear, pure play, and whether of borrowed plot and situations or not, as has been so often claimed, it deserves all the success it has received. It was well played throughout, which renders personal mention unnecessary. We had during the season dramatic rot ad nauseam, and Hazel Kirke came as a well seasoned morsel after a surfeit of unsavory theatrical hash.

Items: Fun on the Bristol shows here 22d.—Widow Bedott company and Mastodon Minstrels early next month.—Henry E. Jarrett, of Fun on the Bristol, and Gustave Frohman, of Hazel Kirke, spent latter part of week fishing up at Lake Tahoe, fourteen miles from Carson.—George Hayne, daughter of the late Julia Dean Hayne, is with a small traveling company in the foothill towns of California. Frank Wilton, former husband of Ella Wilton, is manager of the snap.

### VIRGINIA CITY.

Piper's Opera House (John Piper, manager): The Madison Square Theatre company in Hazel Kirke, 11th, 12th and 13th and matinee. The play was a new one to our people, and we were fortunate, indeed, in having it presented by so talented a company. First impressions are lasting, and none who witnessed its rendition by this company have other than pleasant recollections of it. Miss Ellsler as Hazel was comparatively faultless, while a better Dunstan Kirke than C. W. Couldock cannot well be imagined. The delineation of the light-hearted and versatile Pittacus Green by Charles Bowser, and the honest, honorable son of "an old and noble family," Arthur Carrington, by Eben Plympton, were each masterpieces in their line. The other members of the company were each good, and, as a whole, one of the best combinations that has visited Virginia City for years. Had it met with the reception it deserved the houses would have been filled each night. Business depression is the only excuse we can offer for a seeming want of appreciation. Booked: Fun on the Bristol is booked for 22d, 23d and 24th, their previous Nevada engagements having been cancelled.

## OHIO.

### CLEVELAND.

Opera House (L. G. Hanna, manager): Closed.

Academy of Music (John A. Ellsler, manager): Tony Pastor drew an immense audience on his return visit 18th. House closed until opening of the regular season in August.

Items: A juvenile brass band from Milwaukee attracted small crowds to Hatt-north's Garden last week.—Theodore Thomas will probably give another series of concerts here week of 29th.—Electric lights would look well in front of the Opera House entrance.—Coup's show comes August 6 and Barnum's 10th. The rival advance agents have already filled the town most thoroughly.—The cantata of Queen Esther attracted good audiences to Reeves' Opera House last week.—Hattie McLain has closed her concert tour with Little, and is now at her home in this city.—Charles R. Thorpe is Summering here.

### DAYTON.

Memorial Hall, Soldiers' Home (Burton Adams, manager): The company played on the 16th A Scrap of Paper; 18th, Still Waters Run Deep; 20th, East Lynne; 21st, Moll Pitcher; 23d, Our Boys. The pieces received meritorious handling by the company, who deserve credit for their hard work. This week the programme is as follows: 25th, Dora and Irish Assurance; 27th, Sweethearts and Tom Cobb; 28th, Lady of Lyons; 30th, Uncle Tom's Cabin.

Reed's Academy of Music: The company are as follows: Boyd and Elmore, Morris and Rice, Mike Ryan, Lizzie Coleman, Nellie Halliday, Allie Leon and Mamie Lewis.

Items: Professor Hensley and his Juvenile Band were at J. and P. Weidners one week.



# THE NEW YORK MIRROR.

and did a good business.—Max Fehrmann's company is as follows: Mr. and Mrs. Max Fehrmann, Martha Wren, Emma Voder, Charlotte Evelynne, Mary Madden, Alice Baldwin, Burton Adams, D. R. Allen, W. L. Bookie, Frank Tannehill, Jr. J. H. Meade is the manager, and will be here on the 6th of August, when a piece will be presented for the first time, under the direct supervision of the author. The MIRROR's Midsummer Number sold like hot cakes, and was very much complimented.

**TOLEDO.**  
Wheeler's Opera House (C. J. Whitney, manager): Haverly's New Mastodons put in an appearance to a large audience, 23d. There was nothing startling or new in the performance, and the show was very tame. Nothing booked.

Items: The variety shows are doing a light business, no new people being billed.—Barnum's show is billed for August 8.

**MOUNT VERNON.**  
Warner, Lewis & Co.'s show came under tent 22d and 23d to fair business, and gave satisfaction. Archie Anderson, a gymnast with the company, was called home from here by telegram announcing the death of his father at Columbus. Lizzie Evans, of this city, has secured an engagement with Barney Macauley for next season to play Clip.

Booked: Pat Rooney, Haverly's Mastodons, Hayme's Minstrels and Marion Grey.

**PENNSYLVANIA.**  
**BRADFORD.**

Wagner Opera House (Wagner and Reis, managers): Closed for repairs.  
Gem Theatre (M. J. Cain, manager): The following people are booked for this week: Turner and Collins, Dolly Davenport, Annie Braddon, Varney and De Bar, Ada Mortimer, Bessie Bell and Smith and Leopold.

Items: Flora Moore is in the city.—Tom O'Brien, of the Eccentric Four, is spending his vacation with his relatives at this place.

**DANVILLE.**

Opera House (Frank C. Angle, manager): This house, which has been closed since May, will reopen next month with a company under J. D. Mishler, who as yet has not announced the attraction. Charles L. Davis follows with Alvin Joslin. The following companies are booked thus far, which does not include quite a number under Manager Mishler whose names have not been announced: C. L. Davis' Alvin Joslin, Rentz-Santley Minstrels, Oliver Doud Byron, Connie Soogah Party, Herne's Hearts of Oak, Frank Mordant, Collier's Banker's Daughter, Powers' Galley Slave and My Geraldine (two nights), Buffalo Bill, Jay Rial's Humpty Dumpty, Alexander Kaufman and others.

**ERIE.**  
Park Opera House (Wm. J. Sell, manager): Tony Pastor and company succeeded in filling the house 19th, giving an excellent show. Musical convention 22d had fair patronage. Booked: Musical convention concert 29th, Dr. George Root, conductor.

**LANCASTER.**  
At Fulton Opera House everything is quiet, and will, from present indications, be so until the arrival of Jarrett's Uncle Tom's Cabin company Aug. 22. There are about fifty nights already taken for next season, reaching to March. The attractions until the opening of the theatrical season will be Batcheller and Doris' circus on the 29th, and Sell's Bros. circus Aug. 10.

**WILKESBARRE.**  
Our German citizens are making great preparations for the Saengerfest, which will be held on the 25th, 26th and 27th, under the auspices of the Wilkesbarre Liedertafel. Eighteen singing societies have signified their intention of participating, among which is the Arion Society of New York. The city is to be handsomely decorated, and the festivities will close with a picnic on the 27th. Dr. Damrosch, of New York, is expected.

**RHODE ISLAND.**  
**PROVIDENCE.**

Park Garden (Atkinson and McFadden, managers): The Mascot holds in popular favor, and will be continued this week with a few changes in the cast. Prof. Blank's fireworks and the other beauties of the garden make it a very attractive place to pass a summer evening.

Sans Souci Garden (William E. White, manager): Boccaccio is fairly well done, and proves a magnet of sufficient strength to fill the pavilion nightly. Under such circumstances there will be no change in the programme for the present.

Items: Alterations and improvements are going on at the Comique very rapidly. The place will be greatly changed when finished.  
—At the Opera House a rather more thorough renovating than usual is in progress. If all is done that is promised the changes will be decidedly agreeable.

**TENNESSEE.**  
**CHATTANOOGA.**

The New York Dramatic Combination gave two performances at James' Hall 22d and 23d to fair business. Miss Lizzie James was the leading star.

**MURFREESBORO.**  
Opera House (J. K. Osborn, manager): Nothing in the amusement line here for some time. Among the many attractions booked for next season may be mentioned Huntley's Dramatic company, Johnson and Miller, Frank Chanfrau, Joseph Murphy, Tony Denier and Alvin Joslin. Everything points to a prosperous season. Johnson and Miller's Comedy company will probably open the season about September 5.

**TEXAS.**  
**HOUSTON.**

Captain S. S. Ashe, manager of Gray's Opera House, returned 18th from New York, where he has been for the past six weeks making arrangements for the coming season. He reported having been very successful, and we expect a finer treat this year than has ever before been offered us. E. Pillot, manager of Pilot's Opera House, has also returned, after having completed arrangements with several first class troupes. Both houses are closed at present, and the only amusement offered is the Summer Night Concerts, given weekly at the Fair Grounds, by Professor Lindenberg's Orchestra.

**VIRGINIA.**  
**RICHMOND.**

Comique: Excellent business continues, notwithstanding the very hot weather. Leslie and Gentry closed 23d. The Allen Sisters, who opened 19th, were warmly received. Lord and Lovely proved fine cards. J. W. Davidson closed 21st for Coyner's Springs, Virginia.

**WISCONSIN.**  
**JANESVILLE.**

Myer's Opera House (C. E. Moseley, manager): Haverly's New Mastodons 16th to a packed house, and gave one of the finest minstrel entertainments ever witnessed in our city. It is probable this company will appear here again very soon. Nothing booked.

**CANADA.**  
**HALIFAX.**  
Academy of Music (J. Jack, secretary): Stetson, Brooks and Dickson's combination 18th, 19th and 20th to fair houses. A number of amateurs have tendered Violet Campbell, widow of the late Belvin Ryan, who has been a resident of this city for some time, a complimentary benefit to take place at this theatre on the 22d inst., under the patronage of Admiral Sir Leopold McClintock, His Honor, Lieutenant-Governor Archibald, His Worship, Mayor Lobin, and officers of the army and navy. On the occasion The Duel in the Snow, or Christmas Eve, and the farce, Conjugal Bliss, will be performed. The band of the 101st Royal Munster Fusiliers will perform a choice selection of music. The Kennedy Family in their songs of Scotland will open August 1, the Jolities 8th, Maffit and Bartholomew's Pantomime 15th, and the Grayson-Norcross Comic Opera company early in September.

**HAMILTON.**

Grand Opera House (J. R. Spackman, manager): The Vokes Family presented Cousin Joe and the Wrong Man in the Right Place 19th to good business. Jessie Vokes was excellent as Margery, but Fred Vokes has not the faintest conception of Cousin Joe. The other characters were well taken. Booked: Haverly's New Mastodons 28th; Fred Wren's Uncle Tom combination August 8; Tony Pastor 13th.

**MIDSUMMER BREEZES.**

[New York Evening Express.]  
The New York MIRROR has published a Midsummer Holiday Number that is the most perfect thing of the kind yet attempted in theatrical journalism.

[Boston Times.]

The Midsummer MIRROR is a very handsome edition of that most valuable of theatrical newspapers, and great credit is due to Mr. Harrison Grey Fiske for his able management and genuine journalistic enterprise.

[Detroit "Chaff."]

The Midsummer Number of the New York MIRROR, if we may be allowed to use the expression of an old-time actor, "hit the public right in the stomach." It was a very delightful paper all around. It consisted of sixteen pages containing contributions from eminent actors and actresses, with all its regular departments well edited. George P. Goodale, the widely-known critic of the Detroit Free Press, had a pleasant paper on the "press agent" which all of "the fellers" will recognize. Mr. Fiske, the young editor of THE MIRROR, will please accept Chaff's congratulations.—Here, boy, bring that copy back! Just as we write the above the mail brings us another special number of THE MIRROR—a sixteen-page paper which we have not time to look at now. Seems to us that THE MIRROR reflects money somewhere.

[Detroit Post and Tribune.]

The Midsummer Number of THE MIRROR, the representative dramatic weekly of New York City, was issued Saturday. It is a remarkable number in many respects. Among the more interesting features are special contributions from ladies and gentlemen prominent in the profession. The cuts in this number are excellent, and the classification of matter admirable.

[Lansing (Pa.) Republican.]

The Midsummer Number of the New York MIRROR, one of the neatest and most readable of newspapers devoted to the stage, has been received. It is edited by H. G. Fiske, well-known as a thorough journalist, who has filled more responsible positions on the New York press than any other man of his age. Mr. Fiske has also been a successful dramatic manager, and this experience, together with his acknowledged talent as a journalist, enable him to make the MIRROR what it is—a model of typography, and interesting and reliable in its news.

[New Bedford Daily Mercury.]

THE NEW YORK MIRROR issues a magnificent Midsummer Number. This paper is one of the best theatrical journals in the country.

[Adrian (Mich.) Evening Record.]

The Midsummer Number of the New York MIRROR comes to us enlarged and well filled with interesting matter. THE MIRROR is one of the most reliable and fairly conducted dramatic papers in the country.

[Bangor (Me.) Daily Commercial.]

The New York MIRROR appears in a special Midsummer Number, of sixteen large quarto pages, fully illustrated, and with a supplementary cartoon portrait of Lillian Cleves, who will star the coming season in Only a Farmer's Daughter. The paper is full of bright and readable articles relating to actors and the stage.

[Reading (Pa.) News.]

Midsummer numbers of popular publications are becoming as numerous as the holiday numbers and fully as welcome. One of the newcomers is the New York MIRROR of July 16, 1881, enlarged to sixteen pages and full of special features. The first page illustrates a number of scenes from plays, with the faces of well-known actors. Among the contributors are Steele Mackaye, J. H. Haverly, who begins his article by saying his "business has been to write posters and not newspaper articles," and then shows that he is as clever in writing the one as the other, and a number of other writers. There are sketches, poems and items and columns of miscellaneous matter which will interest the general reader as well as the "play" people.

[Kalamazoo Daily Telegraph.]

The New York MIRROR is the leading dramatic journal of the country.

[Oil City Derrick.]

The Midsummer Number of the New York MIRROR, the leading dramatic journal of the country, is unusually fine. Besides a large amount of professional information and gossip the issue contains a number of very readable contributions from various members of the profession. It is a most entertaining number, and furnishes a vast amount of information regarding the movements of the different actors and actresses during the coming season.

[Pawtucket Gazette and Chronicle.]

The New York MIRROR, which was founded in 1822 by George P. Morris and N. P. Willis, in its new series which has reached volume 6, can really lay claim to being the leading dramatic paper of America. The Midsummer Number, which we have examined, attests to its great enterprise and patronage, the latter being so urgent as to demand a succeeding special issue. Excellent portraits of persons noted in the profession are given and the text is purged of a single dull line. The first page of this special number is devoted to a cartoon by Harry Ogden, entitled "Midsummer Day Dreams," in which noted actors are represented in various scenes dictated by the playful imagination and skilful pencil of the artist.

[Buffalo Courier.]

The Midsummer Number of the New York MIRROR—July 16th—is handsomely illustrated and contains a number of exceedingly interesting sketches, all having reference to the stage, of course. The sheet is double its ordinary size, and is brim full of good things. THE MIRROR is an excellent dramatic journal, and we congratulate it upon the unmistakable evidence it gives of continued prosperity.

[Auburn Daily Advertiser.]

We have received the Midsummer Number of THE NEW YORK MIRROR, a dramatic publication of conceded ability. This special number contains 16 pages, and is copiously illustrated.

[Lancaster (Pa.) Examiner.]

THE NEW YORK MIRROR, the leading dramatic journal in the country, presented a gala appearance in its issue of the 16th. It came out that day as a Midsummer Special Number of 16 pages. The first page was illuminated with a well executed cartoon representing a professional's midsummer day dream. The number was filled with choice contributions from the pens of leading actors, actresses and managers. It was replete with interesting matters and things pertaining to the coming theatrical season, as well as incidents of the past, hitherto unpublished. Take it all in all, it is the richest dramatic issue ever published in America, and augurs well for the future of that journal.

[Xenia (O.) Sunlight.]

THE NEW YORK MIRROR, the leading dramatic journal of the country, has published an excellent Midsummer Number, containing a full page illustration showing how the "profess" are putting in their time this Summer. All persons interested in such matters should procure a copy.

[Urbana (O.) Democrat.]

We are in receipt of the Midsummer Number of the New York MIRROR, a weekly devoted to the theatrical and amusement world. THE MIRROR is a handsome sixteen page sheet, printed from clear type on tinted paper, and one of the leading papers devoted to the profession. This week's issue (as usual) has several excellent (and in fact the best we have seen) wood cuts of prominent members of the profession, and contains interesting sketches from the pens of Steele Mackaye, George F. Goodale, J. H. Haverly, Etta Henderson, Leonard Outram, Townsend Percy, Stephen Fiske, Frank Mayo, Mary Fiske, Coffy Goff, Harry Pitt, Fannie Aymar, Mathews, Fred Lyster, John Rogers and others. The "Midsummer Day Dreams" cartoon, by Harry Ogden, is an excellent hit, and good representations of some of the worthy stars. THE MIRROR is a most welcome visitor.

[Editorial in Schenectady Evening Star.]

We are in receipt of a handsomely-printed and copiously illustrated Midsummer Number of the New York MIRROR, one of the oldest and best dramatic journals published. The first page contains a cartoon representing dramatic authors, actors and actresses in various serio-comic attitudes and costumes, so to speak. In the centre is a boating scene, representing Barney Macauley and Frank Mordant rowing a party consisting of M. B. Curtis (Sam'l of Posen), William Elton (Isidore Montmorency—a perfect "Jew-ell"), W. A. Metayer and Col. Jack Haverly. Elton is apparently explaining to Sam'l that the fare is 75 cents, while the member from the "Fourteenth" refuses to pay more than "a hell of a dollar." Metayer murmurs something about "fifty cents all 'round" being sufficient, when the gallant colonel settles all disputes by presenting all hands with free passes. McCullough, Boucault, Rose Coghlan, Lawrence Barrett in a Coney Island bathing costume, Anna Dickinson in knee-breeches, Fanny Davenport and Frank Mayo are all represented in appropriate places. We think, however, that Alice Harrison, instead of flirting with W. E. Sheridan, should have been shown with Louis, in different Photos. Edwin Booth is seated, with Lotta standing at his side. He is apparently thinking of her Little Bright Eyes.

Among the contents are articles from the pens of J. H. Haverly, Steele Mackaye, Etta Henderson, Townsend Percy, dramatic critic of the New York Star, May Fiske, John R. Rogers and Harry M. Pitt. Frank Mayo sends along an enormous Summer Squash, Gas Phillips contributes a Mit-Summer shdory, and Sydney Rosenfeld poetically explains how Gilbert manufactures his libretti. Our old friend Harry J. Chapman also has something to say. Among the portraits appear excellent ones of Harry M. Pitt, Bertha Welby and Georgie Knowlton. We haven't the space to say all we would wish about the Midsummer MIRROR, which cannot but be prized alike by professional people and people interested in the profession.

[Paducah Morning Enterprise.]

The Midsummer Number of America's greatest dramatic paper, the New York MIRROR, lies before us, and a look through the paper justifies the assertion that its equal does not exist. It is a five column quarto, and is devoted exclusively to the stage. Its contributors consist of some of the leading dramatic writers, and the Midsummer Number contains several excellent articles. Accompanying the number is a beautiful lithograph of the young and handsome artist, Miss Lillian Cleves, who will star the coming season in "Only a Farmer's Daughter."

[Jacksonville (Ill.) Daily Journal.]

We received the Midsummer Number of the New York MIRROR, full of entertaining matter concerning the theatrical world. The cartoon on the first page is excellent, and articles by Steele Mackaye and J. H. Haverly and other prominent members of the "profession" lend unusual interest to its columns. By its discriminating criticisms, unbiased by prejudice in any direction, THE MIRROR has placed itself at the head of dramatic newspapers.

[Milford (Mass.) Journal.]

The New York MIRROR, the leading dramatic newspaper in America, appeared last week in an extra Midsummer Number, which is replete with attractions not only to the profession, but to all interested in the drama and music. Pertinent features are articles by leading professionals and managers, and a cartoon representing the "leading people" on their summer vacation.

[Fort Madison (Ia.) Democrat.]

THE NEW YORK MIRROR is the leading theatrical journal of the day. Every theatrical man should be a subscriber.

[Grand Rapids Daily Leader.]

That excellent dramatic journal, THE NEW YORK MIRROR, has issued a Midsummer Number, which contains enough good things to last all Summer. In addition to a full-page illustration, representing members of the "profess" biding away to cooler climes, it contains contributions by J. H. Haverly, Frank Mayo, George P. Goodale, of the Detroit Free Press, and others, together with a large amount of original matter, making it a number of great interest to the vast army of actors and actresses, as well as to "common folks."

[Youngstown (O.) Evening News.]

One of the most popular of all dramatic journals, the New York MIRROR, has issued a Midsummer Edition that is an evidence of the enterprise with which this paper has always been credited. The title page contains a cartoon entitled "Midsummer Day Dreams" that makes a pleasant hit at many prominent actors and actresses, and one that will be easily recognized. The number is replete with portraits and sketches of well-known actors and actresses who have earned worthy laurels upon the dramatic stage. THE MIRROR is recognized as authority upon all matters pertaining to the dramatic profession, and it deserves the large circulation it now enjoys.

[Ashland (Pa.) Advocate.]

THE NEW YORK MIRROR has taken the front rank in dramatic journalism. Last Saturday's issue was in the form of a special Midsummer Number of 16 pages, nicely illustrated. It is the best paper of the kind in the country.

[Sandwich (Ill.) Gazette.]

THE NEW YORK MIRROR, which is the leading dramatic paper of America, has issued a Midsummer Number which is considerably larger than usual, and contains sketches, poems, short stories, etc., by actors and actresses. The cartoon on the first page is admirably conceived, and is laughable for the odd way in which tragedy and comedy, border and society drama, Shakespeare and Sheridan are mingled together. In one portion of the cartoon Booth as Hamlet is soliloquizing, while beside him stands the imitator Lotta. Frank Mayo leads Fanny Davenport over the mountains of Pennsylvania.

[Worcester (Mass.) Evening Gazette.]

THE NEW YORK MIRROR, always an interesting and instructive journal of matters theatrical, sends out a 16 page Midsummer Number, of special value to those who wish valuable dramatic information.

[Brookport (N. Y.) Democrat.]

New York MIRROR.—This beautiful sixteen page paper is the recognized organ of the theatrical and dramatic profession of America. It is edited by Harrison Grey Fiske, who is acknowledged as one of the finest writers in the United States. Among its corps of popular contributors are Steele Mackaye, George P. Goodale, J. H. Haverly, Etta Henderson, Stephen Fiske, Townsend Percy, Frank Mayo, Coffy Goff, Harry M. Pitt and Fannie Aymar Mathews. It also has correspondents in every city and nearly every village in the United States.

[Terre Haute Evening Gazette.]

THE NEW YORK MIRROR is a very valuable journal of drama and the music. It is on sale every Saturday at Gudeck's.

[Keokuk (Ia.) Daily Gate City.]

The Midsummer Number of THE MIRROR, a representative dramatic journal, comes to us this week full of good things and replete with matters of general interest to the profession and the public. THE MIRROR is a journal of a high standard of excellence, whose publishers are at all times keenly appreciative of the wants of its readers.

[Davenport (Ia.) Daily Gazette.]

THE NEW YORK MIRROR has issued a handsome Midsummer Number. It is sixteen pages, and full of reading matter of interest to all, both actors and theatre-goers. The first page is covered by a large cartoon from the hand of some clever artist. It is one of the cleverest and most artistic pictures ever published in a weekly paper. There are a dozen different pictures on the page, showing some twenty five stars, each part telling its own story. Then there is presented with it a portrait of the young and beautiful artist, Lillian Cleves, who will star the coming season in "Only a Farmer's Daughter." With its columns of communications on interesting topics from writers of ability, the Midsummer Number of THE MIRROR is a credit to its publishers.

[Syracuse Daily Courier.]

THE NEW YORK MIRROR leads the van of publications devoted to the stage. It has just issued a Midsummer Number, which is replete with interesting matter. There are some sixteen pages in the number devoted to professional matters, illustrated with forty tasty cuts; a special supplement, with a mezzo-tint lithograph of Lillian Cleves, and a number of interesting contributions from the pens of Steele Mackaye, Stephen Fiske, Townsend Percy, Frank Mayo, May Fisk, Harry N. Pitt, Fannie Aymar Mathews, Leonard S. Outram, and hosts of other prominent dramatists, authors, critics and professionals. Harrison Grey Fiske has his usual brilliant editorial matter, which has made the paper so popular. Without doubt the Midsummer Number is highly interesting. Next week another special number will be the attraction, which will be crowded with good things. THE MIRROR is doing a good work toward enabling the status of the dramatic world. May its glass be ever polished as at present.

[Louisiana (Mo.) Riverside Press.]

We have before us a copy of the Midsummer Number of the New York MIRROR. As a theatrical newspaper we are free to confess it ranks second to none among those that have come under our observation, and demonstrates that its editor, Mr. Harrison Grey Fiske, is a gentleman entirely at fault in the dramatic world. Success to the New York MIRROR.

[Rockford (Ill.) Daily Register.]

It is acknowledged throughout the dramatic profession that THE NEW YORK MIRROR is the ablest and acknowledged representative of the profession. Its matter is always interesting, its information thorough and accurate, and it is now fully established as beyond compare in its line. Does anyone wish to learn the whereabouts of a bright, particular star, a glance at THE MIRROR gives the proper reflection by which the star may be traced. The publishers of this able journal, not content with giving the best and most complete news each week, have just published a large Midsummer Number, which is a model. The frontispiece is an ingenious representation of many noted stars who are Summering in various localities. Another feature is original articles by several leading lights of the profession, among them Steele Mackaye and J. H. Haverly. In fine, for anyone interested in the movements of the members of the profession, the newest dramatic enterprises, and a full idea of life in the green room in its best sense, THE MIRROR is the paper for them.

[Muskegon Daily Chronicle.]

The New York MIRROR's Midsummer Number is highly illustrated and contains a choice selection of original reading matter. The number is really a gem in the typographical line, and the excellent appearance of the paper speaks well for the integrity of its publishers.

[Brazil (Ind.) Democrat.]

The Midsummer Number of the New York MIRROR has been placed upon our table. After a careful perusal of the number before us we unhesitatingly say that THE MIRROR improves with each succeeding issue, and bids fair to attain the highest pinnacle of eminence as a dramatic criterion. The Clipper must look well to its laurels, for it is not altogether unlikely that many unbiased persons will concede that THE MIRROR has already absorbed many of them.

[Eufala (Ala.) Times and News.]

We are in receipt of a copy of THE NEW YORK MIRROR, the oldest and, from an examination of its contents, we should judge, the finest dramatic paper published.

[Quincy Daily Whig.]

Amusement-goers will be interested in the Midsummer Number of THE NEW YORK MIRROR, which is replete with information concerning the companies, and is handsomely illustrated. An especially attractive feature is a full-page cartoon, one of the cleverest and most artistic pictures ever published in a weekly paper. It will be fully appreciated by all who have seen the greatest actors and actresses of the day; and to professionals it will tell its own story, and the odd and satirical association of tragedians and comedians, melodramatists and farceurs, in their costumes as they live upon the stage, will convey its merry moral, and bring smiles to lips unused to mirth.

[Albion (Mich.) Recorder.]

All of our citizens who are interested in music and the drama should subscribe for the New York MIRROR, the best weekly journal devoted to the above arts published. It contains twelve large pages of interesting reading matter, comprising personal notes of famous "professionals," well written articles on the stage, and a large number of photographs of prominent and rising members of the "profess." Its readers can become familiar with the reputation and character of nearly every company on the road, and thus save themselves from being "sold" by "snake" troupes which may visit us the coming season.

[Bridford (Me.) Daily Evening Times.]

The Midsummer Number of the New York MIRROR is a model of journalistic enterprise. Its superior management and careful preparation make it rank among the first papers of its class in this country.

[Norristown (Pa.) Daily Herald.]

One of the best and handsomest amusement weeklies in the country is the New York MIRROR. On the 15th it issued a "Midsummer Number" of sixteen large pages, finely illustrated, and containing original sketches, poetry, etc., from the pens of many well and favorably known writers. THE MIRROR is for sale at Holmes'.

[Danville (Pa.) Montour American.]

The Midsummer Number of the New York MIRROR is on our table. This publication is, as every body knows, devoted mainly to the drama. As such it is full of interest for those who are fond of that kind of entertainment. It affords a great deal of information which would be really valuable to theatre-goers, giving them a knowledge of players by which they could discriminate, and thus spend their time and money to the best advantage. From what we read in this number we should judge that the coming season will present extraordinary attractions in opera, legitimate drama and comedy.

[Burlington Hawkeye.]

The Midsummer Number of the New York MIRROR is unusually attractive and full of interesting matter. Treating as it does of everything pertaining to the drama, it furnishes its subscribers a vast amount of valuable information, gossip and chit-chat about prominent actors, authors, readers and performers. It is the medium of communication between managers and performers of the best class, and is in demand by opera house companies and managers of first-class halls. Any one desiring to be posted with reference to dramatic news cannot well afford to be without the New York MIRROR.

[Lincoln (Neb.) Daily Globe.]

Last week the New York MIRROR, a dramatic and literary paper, issued its Midsummer Number. It consisted of sixteen pages and a supplement—a fine lithograph portrait of Lillian Cleves, a star of the coming season. THE MIRROR gives in its columns much matter that is readable to those outside, as well as those in the profession. The recent number contains some pointed articles written by well-known managers and critics. During the season which opens in a few weeks, a larger number of first-class companies will take the "road" than for any season previous. Those who desire to keep posted in theatrical matters should take THE MIRROR.

[Newburyport (Mass.) Valley Visitor.]

The New York MIRROR, a sixteen-page paper, is chiefly devoted to theatrical matters, and criticisms relating thereto. Those who are interested in dramatic events can hardly do without it. It is a clean, readable journal, and it does not avenge itself by being good to read it.



# NEW YORK MIRROR

FOUNDED IN 1872 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,  
EDITOR.

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## Mirror Letter-List.

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Atkinson, Charles  
Anthony and Ellis  
Archer, Herbert R.  
Ainslee, John E.  
Adrian, Rose  
Blanchett, C. E.  
Burton, C. A.  
Byron, Oliver Dowd  
Boudcault, Dion  
Bennett, Frank  
Barrymore, M. H.  
Bohee, George  
Bohee, James  
Barratt, Lawrence J.  
Booker, Marie  
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Belmont, Grace  
Brown, E. S.  
Brown, W. L.  
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Carter, E. D'Oyly  
Carty, Walter E.  
Crouse, Charles  
Conly, Geo. A.  
Carter, D'Oyly  
Cone, Spencer J.  
Cline, C. H.  
Conroy, Marie  
Chantran, Frank  
Clarke, Kit J.  
Colton, Harry  
Chapman, E.  
Craig, C. G.  
Claxton, Kate J.  
Carrington, Abbie  
Chandos, Alice  
Chapman, Will J.  
Chikoda, C. A. J.  
Chase, Clara J.  
Chapman, F. M.  
Coombs, Jane J.  
Campbell, Wm. H.  
Chester, Amy  
Costello, James  
O'Connell, Harry  
Carina, Mimi  
Cavendish, Ada J.  
Clarke, Harry  
Conner, Carl J.  
Conley & Barton J.  
Davis, Charles L.  
DuCoron, Fannie  
Draper, Lyman  
Desider, Monsieur  
Davenport, E. C.  
Demsey, Louise  
Dolano, Mimi  
Dayton, Lillian  
Dale, D.  
De Kester, Helen  
Debon, Frank  
Dunn, Julia E.  
Du Breul, A. F.  
Egbert, Annie  
Ford, Harry  
Fowler, W. W.  
Fryer, J. C.  
Farmer, Harry  
Forrester, B.  
Farrell, Minnie  
Fitz, Florence  
Froom and Jarvis  
Forbes, Charles J.  
Field, Kate  
Forepaugh, Adam  
Graham, Harry D.  
Gilmore & Benton  
Girard, Belle  
Gaynor, Charles A.  
Greaves, Estelle  
Garret, M. C.  
Garthwaite, Fannie  
Gunter, A. C.  
Gulick & Hissdell  
Gerson, J. D.  
Griffin, Hamilton J.  
Hartz, M.  
Hess, C. D.  
Hatch, W. T.  
Hill, J. M.  
Hunt, Julia  
Holmes, Raymond  
Herrmann  
Howard, George  
Hawley, Mart W. J.  
Harley, Grace  
Hamlin and Davis  
Harrison, Louis  
Hazzard, Augustus G.  
Hama, J. D.  
Hicks, Chas. H. S.  
Hicks, F. W. S.  
Hunt, Emily  
Hutchings, Alice J.  
Hagham, Frenia  
Jehold, George

## NEWSPAPERS.

Brown, E. B.  
Bishop, C. B., package  
Clarke, Kit  
Cone, Spencer  
Curtis, Frank  
D'Oyly, Bartley  
Conley & Barton  
Davis, Charles L.  
Girard, Belle  
Hawkins, George W.  
Harley, Harry  
Johnston, M. W.

Leach, Ike  
Ober, Mrs. E.  
Ricksby, John  
Skelton, E. O.  
Templeton, John  
Van Wyck, H. D.  
Webb, A. R.  
Whitney, C. J.

The New York Mirror has the  
Largest Dramatic Circulation  
in America.

## Suppose the President Dies.

The truth is no longer disguised that the President is in great danger. The reports of his rapid recovery are now acknowledged to have been exaggerated. He lies unable to raise his head or his hands, so weak that he must be lifted up by his nurses to take food and medicine. Most of the time he lies under the influence of opiates, and his strength of his splendid constitution has been gone from him. The doctors

who surround him have understood his case so little that only recently, after three weeks, they have discovered that one of his ribs is shattered. Another relapse is likely to occur at any moment, and will probably be fatal. The chances are now a hundred to one against the President's recovery with his present physicians.

We have already seen what effect the anxiety about the President's life has had upon business. The fall in the stock-market, which was caused by the news of his assassination, has continued and extended, and there was another panic last Saturday. This means that the property of many people has suddenly shrunk hundreds of millions of dollars in market value. If so much financial mischief has been caused by his danger, how much more will result from his death? The whole country will be disturbed; business will be at a standstill until it can accommodate itself to new conditions. Among others, and as a consequence of the others, the theatrical business will certainly suffer. Managers must take this risk into account in preparing for the coming season.

What will happen if the President lingers for a week, a fortnight, or a month, and then dies? The season will be just on the point of opening, or just opened, and then the nation will be plunged into mourning. Most of the leading theatres will find it necessary, or deem it expedient, to close their doors. There will be no enforced closing, as there was when President Lincoln was killed; but the people will be in no mood for amusements. On the contrary, everybody will be plunged into the intensest political excitement. Managers who have just worked through a Presidential election, last November, know what effect political excitement has upon their houses. As usual, in the singular arrangements of modern parties, the Vice President is hostile to the President upon many points of policy. The accession of Vice-President Arthur to the White House will be a political revolution, almost as great as that which Tyler made when he succeeded Harrison, greater than that which Fillmore made when he succeeded Taylor, and quite as great as that which Johnson made when he succeeded Lincoln. This is to be expected, and the managers, like all other business men, must get ready for the change.

We have presented the dark side of the picture first; but there is a brighter side. To begin with, the President may "pull through," to use his own favorite expression. The best doctors in the country, instead of being telegraphed for when the patient is in extremes, may be retained at his bedside regularly, and they may save him. Men less strong have recovered from more dangerous wounds, and the President's magnificent physique and indomitable pluck may triumph over death. This is the brightest side of all, and it is even yet among the possibilities. That it is probable we do not say; for we are now writing frankly for the benefit of a profession whose capital, whose means of support, are at stake. Still it is possible, and everybody hopes and prays that the illness of the President may result in this happy issue.

But, suppose the President dies, the shock to the country, although disturbing, will not be lasting. The President has only been five months in office. Since he was shot he has become very popular; but it is not to be concealed that he was not popular up to that time. More than half the country was always arrayed against him politically, and he had succeeded in alienating the greater and more vigorous portion of his own party. It has not pleased the majority of the people to hear that, in his illness, he exclaimed: "Thank God!" when the news was brought to him of the defeat of Conkling and Platt. The grief over his death, therefore, will be sentimental rather than sincere, and such grief does not last very long. Besides, the faction which will come into power will be eager to so conduct themselves that the people may not deeply regret Mr. Garfield. Vice-President Arthur has had three weeks to prepare himself for the responsibilities of office, and we may be sure that he has improved them, under good advice. Everything possible will, therefore, be done by the new Administration to speedily pacify and satisfy the country, and to induce business to resume its course in the regular channels.

We may even go further, and describe exactly what changes will be made in the Administration, and predict their effect upon theatricals. With Arthur in the Presidency, Conkling, who is now considered politically dead, will be resurrected, and will wield the power, instead of Secretary Blaine. Arthur can do nothing without Conkling—they have been associated for too many years—and the defeated Senator will rise again as Secretary of State. General Grant will then accept a place in the Cabinet as Secretary of War. To make room for him, Secretary Lincoln, of Illinois, will be transferred to the Department of the

Interior, from which Kirkwood will retire. We do not anticipate that there will be any other immediate changes in the Cabinet. Conkling and Grant will represent themselves; Lincoln will represent the Logan interest; Wayne MacVeagh will be retained to represent the Camerons; Windom will represent the Shermans; James will represent hard work and New York, and Hunt will do as well as anybody else to stand as a dummy representative of the South, of which he has been a resident. Thus all fashions of the Republican party, extreme and moderate, will be satisfied, and nobody can argue that this Cabinet will not be stronger in names and influence than President Garfield's now is. That being so, all the rest will quietly follow.

Outside of the White House, Vice-President Arthur has been a mere partisan; but the education of responsibility will make him a good President. He will be anxious to harmonize his party, and that will harmonize the country. He will be anxious to show that the country is not to suffer from his advent to office, and that will restore confidence and recuperate business. We shall have at the very outset of the new Administration an astonishing boom in all departments of trade and finance. Stocks will go up; speculation will revive; money will be plentiful; everybody will feel that the flush times of Grant have come again. All this will be very profitable for the theatrical profession. If losses are made at the opening of the season, on account of the President's illness or death, they will all be recouped before the beginning of the New Year. Managers have only to be prudent and reserve their strength until the issue of the President's illness is decided, and they will find the next season the most brilliant that ever blessed the profession. This will be true whether the President happily recovers, or whether he dies and is succeeded by Vice-President Arthur. Let us commence quietly, seeking rather to postpone the openings than to force the season, and all will not only be well, but even better than the most vivid imagination can now conceive. The preparations of the managers have been splendid; the results will more than compensate them if they commence prudently.

## New York Managers.

It is a singular fact, but it is none the less true, that hitherto the portraits and biographies of our managers have never been printed by the enterprising press, and it remains for THE MIRROR to make their faces as familiar to the public as their fame has already been made. Take them all in all from the oldest, Lester Wallack, to the youngest, W. H. Gillette, our managers are as handsome and as intelligent a body of men as anybody could wish. Their energy, bustle and determination, aided by the plaudits and support of the people, have brought our stage the popularity and celebrity it enjoys, and have given it a theatrical record which we can contemplate with feelings of the liveliest pleasure. We may confidently lay the flattering unction to our souls that no other place in the world can boast the possession of a more deservedly successful coterie of managers. If they have not all made fortunes it is not their fault, and the few whose bank-books do not show an amount entirely commensurate with the time, care and labor spent in anticipating, codding or meeting the demands of their patrons, should find solid comfort in the happy reflection that their individual reward must come sooner or later. We have the best wishes for the continued prosperity of all, and we are sure that this is an expression of the unspoken sentiments of the whole community.

## Proofs.

This week we publish more expressions of appreciation and good-will tendered to THE MIRROR by the press throughout the country. The intrinsic worth of newspaper approbation is realized by nobody better than the newspaper man himself. We are fully alive to the value of the hearty encouragement and recognition of our brethren of the pen. We thank them for their kind words, and sincerely hope they are all deserved. We have striven hard to furnish the dramatic profession with a clean, reliable and useful organ which should meet their wants and keep pace with their requirements. No better evidence that we have succeeded is wanted by us than the proofs with which our esteemed contemporaries all over the land have overwhelmed us. Add to this, the splendid patronage that the profession is lavishly bestowing in our advertising columns, and we are quite satisfied that up to this point both the reading and business classes with which we have to deal are keenly appreciative of our success. We shall do our utmost to retain this proud position in their regard, and shall not tire in supplying the demands of all.

Truly success is accompanied by its own proofs.

## Personal.



MELVILLE.—Charlie Blanchett is fortunate in having secured such a good attraction with which to begin his managerial career as clever Emelie Melville, whose face is presented above. She has every prospect of being a "go."

MAYO.—Frank Mayo is busily assorting costumes for the "legitimate" at Crockett Lodge.

WILLIAMS.—Gus Williams opens with his new play of Kaiser at the Academy of Music, Buffalo, August 16.

LLOYD.—William Lloyd, at present in Chicago, will be T. W. Keene's leading heavy man this season.

SANGER.—F. W. Sanger, of the Sanger Edouin troupe, arrived in the city on Saturday from a snipe-shooting expedition on Long Island.

DILLON.—John Dillon, the talented though "irregular" Irish comedian, joins Hooley's Comedy company this season.

OGDEN.—Josh Ogden, manager of Buffalo Bill, has purchased the widest-brimmed hat in America. It would answer capably for a parachute.

SULLIVAN.—We have it on good authority that Barry Sullivan will visit America in October, and will probably make his first appearance in San Francisco.

RAYMOND.—The volatile John T. and his amiable wife are now at Long Branch. It is Fresh's intention to roll about in the sand on the beach for some weeks.

ASBURY.—There are seventeen professionals among the Summer visitors at Asbury Park—the balance of the inhabitants are lambs from the Methodist fold.

BURTON.—Gen. Burton is seen daily upon our streets, laying his wires for the coming campaign. He looks remarkably well, considering the almost fatal illness through which he recently passed.

MONTGOMERY.—H. W. Montgomery says that Lester Wallack is so disgusted with the site of his new theatre that he has been "blasting" it ever since operations commenced. We don't believe it.

FARRELL.—Frank Farrell deserves a good word for his energy in collecting material for the biographies of Our Managers, published in another column. Farrell is a live journalist, and is popular with everybody.

STANHOPE.—Adeline Stanhope, for a few years past a resident of San Francisco, left that city for New York on the 18th instant, under engagement to Lester Wallack. Miss Stanhope is a daughter-in-law of Barry Sullivan.

ROGERS.—John R. Rogers is trading in ideas. He gives \$10 per idea for every original advertising scheme that is accepted by him. Now Harry Brown Lorenzo's famous injunction to "keep it; we're going to have a dull Summer!" comes into play.

HERRMANN.—The Professor was to have given his magical entertainment at the Coleman House, Asbury Park, last week, but was prevented by illness, and it was postponed until next Saturday night. All the seats for the *soiree* have been sold in advance.

ANDERSON.—Molly, Ham's pride, dashes about Ocean avenue, Long Branch, on a thoroughbred omnibus cab that would distance a Fourth avenue car-horse—with sufficient start. Molly is studying hard (the wrong way, as usual, we're afraid), and she hopes to live her repertoire next season with several new parts.

FISHING.—Messrs. Stevens and Murtha, of the Windsor Theatre, repeat their blue fish excursion to-day, and have issued invitations to many leading actors and critics. We trust they will be more successful in their piscatorial bagging this time. Ample refreshments have been provided, and they will have a good time anyhow.

SOTHERLAND.—Information is wanted at this office concerning the whereabouts, if living, of Agnes Sotherland, formerly connected with Mme. Anna Bishop's Opera company. Circumstances of vital importance to this lady are at issue, and anyone who can send us her address or any facts that will lead to her discovery will confer a valuable favor.

SARGENT.—Harry Sargent is sojourning quietly in a cottage near the Thames, from

where he writes to THE MIRROR about his new star, Mlle. Rhea, the principal actress of the French Imperial Theatre, Russia: "I have engaged her," writes Sargent, "for a tour of America. She plays in English, and among her great successes in her own country are Adrienne Lecouvreur, Camille, and Diane de Lys. These will be her first representations in America, which will commence about November." She appeared in English at the London Gaiety, June 2, last.

MITCHELL.—Last Saturday evening Maggie Mitchell entertained a number of professional and other friends at her Long Branch cottage. Her cosy little house and lawn were gorgeously illuminated with Chinese lanterns, and presented a gala appearance. The party began in the afternoon and lasted till late at night. Among those present were Mr. and Mrs. William Henderson, Mr. and Mrs. Frank S. Chanfrau, Mr. and Mrs. Hamilton Griffin, Mr. and Mrs. J. W. Albaugh, Miss Mary Anderson and sisters, Mrs. William R. Floyd, and little Fanchon Mitchell.

LINGHAM.—Matt V. Lingham, who is now living in California, and A. S. Thompson, formerly a scribe on one of the San Francisco dailies, wrote a version of Michael Strogoff about three years ago, and some preparations were made to produce it at the Grand Opera House in that city, but a doubt of its success and the great expense attending its production, induced them to relinquish it. The dramatization was considered a commendable one, and is still in Lingham's possession, who is now anxious that some manager should take hold of it. Just now the country is full of Strogoffs.

## At the Theatres.



Sam'l of Posen is running along to good business, undisturbed by slight internal dissensions between the manager and his star. Still more new printing has been put out, and the Summer visitors to New York, together with the stay-at-homes make a very respectable showing in the orchestra stalls. Let us say here, in speaking of this organization, that its most valuable worker, John Burke, is unappreciated in headquarters. We know of no more industrious, faithful and popular man in the craft than this same Burke. Good-hearted, honest, good-humored—the mere sight of his face in a newspaper man's sanctum is sure to fetch a long preliminary notice for Sam'l of Posen. Yet Frank Curtis undervalues his services, and speaks of them in a light and contemptuous manner that is highly reprehensible. Curtis don't appreciate Burke—neither did Bartley Campbell, from whom he was separated by means of the mischievous meddling of the dramatist's so-called friends. Like everybody else we like Burke, and we mean to give a handsome present to the man who appreciates and treats him as he deserves. This ought to fetch Curtis—Burke's loyalty has failed to do so.

Why do certain papers in this sapient city so persistently run down Gillette's play at the Madison Square Theatre? Now, for our poor part we think that the play is funny and the characters well defined. Mr. Gillette may not be, and probably is not, an actor in the strict sense of the term, but neither was Sothern, who could play nothing but Dundreary, but who was so utterly unapproachable in that part as to make its production an era in the annals of the drama, and the character itself a standard one as much as Paul Pry, Charles Surface, Sir Peter Teazle, or Sir John Falstaff. Neither is Denman Thompson, who nevertheless is perfect as Joshua Whitcomb. These men are specialists. Nature has adapted them to certain types of character. They play themselves, and they play themselves well. Mr. Gillette is evidently The Professor in private life as well as on the stage, and his performance is all the more natural. We remember, years ago, an unknown young actor made himself famous at a jump by playing Toots in Brougham's adaptation of Dombey and Son in Burton's Theatre on Chambers street. So marked a success did he have that he was called Toots Raymond for the rest of his short life. The hit opened the profession to him as a comedian, but he never could play anything but Toots, and he Tooted through every part in the drama until *Toute était fin pour lui!* So it is with The Professor. Let him profess nothing but The Professor, and he will lay up the shekels of gold and shekels of silver in a style that no legitimate actor ever can do. There is nothing like having a specialty, whether in art, commerce, or literature.



## Mascotteing.



A. L. WILBUR.

It is so confoundedly utter, tut, tut, to spend an evening, hot, hot, hot, cooped up in a 5x7 attic, tic, tic, on these dreadful nights. Seersucker suits, champagne *frappe*, palm-leaf fans and no end of orange ice avail not to keep the human body habitable in this sort of weather, and when all these devices fail dismally, what is there left but to go to the theatre? I tripped forth the other evening, steaming and puffing like Stephenson's engine, and put on the brakes at the Bijou Opera House, which looked as cool and inviting as open doors and shielded gas-jets will permit on one of these Midsummer nights. There was a goodly number of old standby theatre goers inside, and I meandered in with a sigh of relief and a firm hope that the performance had improved since the first night. I was not disappointed. I was surprised.

The first act was in full blast, and, naturally enough, the first surprise bobbed up serenely here in the person of Louise Searle, who has replaced Emma Howson as Bettina. Searle, you remember, came out about four years ago with Hess. She is best known to the public through her connection with Ed. Rice, with whom she burlesqued it for two or three seasons. She is better fitted to the part of The Mascotte than was Emma Howson. Louise asserts herself and Emma didn't. Louise can sing and Emma couldn't. Louise chirrup and trips around like a veritable household angel of good luck, while Emma used to dawdle about like a clerk in the Treasury Department at Washington. Wilbur, the manager, has made a wise substitution, and the public realize it as well as himself. There are some points about Miss Searle's work that I dislike. Her vim and *cerce* are rather forced and overdone. But that's a pardonable fault, and after she has got properly hitched and in the harness, it's her own fault if she don't draw like a dray-horse. Many people are of the opinion that she's an Englishwoman. They're wrong. Miss Searle got her vocal ideas on the other side, but her professional efforts have been solely confined to "My country 'tis of thee." She's one of the chameleonic style of women who are pretty and not pretty. Her eyes, nose, arched and form belong to the highest style of female beauty. Her mouth and chin are weak and unsatisfactory. She's always in earnest, and she puts an awful quantity of vigor into everything she does. Especially is this noticeable in the love scenes with Brand. They're both adepts at this particular line of business. The way they clasp their arms around one another in the "Gobble, gobble" duet, makes one fairly emerald with envy. Indeed this feature of the entertainment is alone worth the price of a private box. Every ambitious youngster who wants to take a cheap lesson in the art of ardor ought to buy a seat in the front row, and take this in some fine evening. Brand does much more with Pippo

over the entire audience the other evening when Brand concluded the "Gobble gobble" song with a false note that was warranted to pierce the drum of the most depraved organ grinder's ear in the city of New York.



He is evidently unconscious of this glaring defect, and it was funny to see Louise Searle—an accomplished musician—shield



her auricular organ with the palm of her hand when this shaky effect was produced by the urbane Brand. I must say in his favor, however, that he has learned what to do with his feet and hands, and his performance, on the whole, is by no means bad.

The chorus girls looked as though they were all suffering from checked perspiration. This was a matter for considerable speculation. They were not bothered with such a quantity of clothes that they should be accused of having checked anything. One of them looked as if the warm weather had told upon her, and when she flourished her empty tin cup in Bacchanalian fashion during the drinking song of the first act, her lips



moved in unison with the rest, but they seemed to frame not the words of the song, but the pitiable plaint, "I wish it was lager!" It wasn't though; it was only an empty tin cup. It is remarkable how heartily the average chorister or supe can take a draught of nothing from one of these vessels and imbue you with the idea that he's a devil of a fine fellow, he is, and makes you feel thirsty into the bargain. Harry Brown is genuinely



funny in his performance of Lorenzo XIV. Indeed, I doubt if the weak libretto used by this company would have passed through unscathed had it not been for Brown's cleverness. He has a peculiar vein of humor running through all he does; like a thorough actor he never does anything in the way of changes or innovations without a reason.

The people roared and waved their fans at him, and I joined in the demonstration. Brown is a capital opera bouffe actor—one of the very few in truth that I have ever seen on the English stage. Some years ago in Glasgow I saw a provincial actor play the Baron with Kate Santley in The Marjolaine. Brown reminds one of him. They are as like as two peas; their methods and style are precisely the same. John Howson is funny; but his fun is about as mechanical as the stroke of a piston rod. Brown's comedy is broader than Howson's.



It is not so careful, so studied, or so stupid. Brown tells the truth in the second act when he assures Bettina that "he's a daisy."



I am willing to support him in that theory to the bitter end.

On the first night of the Bijou Mascotte the Park Mascotte people served an injunction on J. E. Conley, a tenor singer, who was to play Frederick. I was sorry then that the trouble arose, but I am not sorry now. If you ask me the reason, I will tell you. It is simply this: I have seen him. Would, oh! would that the administrators of justice had spared us all the sight of this young man, by making a temporary injunction a permanent one! If you have seen him you probably feel as I do. If you have not seen him you should be grateful for your escape. There is nothing about this young man to denote his sex—except the indisputable evidence of a tiny, waxed moustache.



He walks like a woman, sings like a contralto, coquettes like a school-girl, and possesses all those pretty accomplishments, bred of female grace and modesty, which we are wont to associate only with our sweethearts. I don't know whether Conley off the stage impresses one in this manner, but Conley on the stage is a sight. I have yet to find the man, or the woman either, who can overlook effeminacy of action in a being whose masculine propensities should invest him with more admirable characteristics. I detest pretty men on the street or in the theatre. The aesthetic man-maiden who has lately loomed up should be frowned down by the whole community. If Conley overcame his womanish tricks of bearing, and stopped giving birth to honest doubts as to his gender, he would doubtless show up as a very clever young fellow. His voice, though nasal, is sweet and well-trained, and his figure—if he would discard the use of stays and such things—is capably suited to play the romantic lover of light opera. W. Paul Brown, who plays Rocco, is a gentleman whose exact status it has been difficult to determine. He is neither a good nor a bad actor; he is neither a good nor a bad singer. He will be quite as amateurish in the part on the one-hundredth night as he was at the beginning of The Mascotte's run. He pleases the people,

although he doesn't please me. His voice sounds like an old-fashioned coffee-grinder



to my ears, and he is so infernally self-conscious and loaded up to the muzzle with vanity as to offend my good nature, and perhaps to prejudice my opinion regarding his vocal ability. One drop of treacle I can dole out to him without favor—his make-up is very good.

The Court Physician of Ed. Morris is an



elaborate bit of work. It is funny because there is just enough of him to give birth to the wish that there was more of him. A little lady named Susie Kerwin is playing the lively role of Fiametta during Lillie West's illness. The latter lady was very pleasing in this character, and her predecessor is scarcely less acceptable.

Strolling around behind the scenes with Wilbur in the *entr'actes* I saw a vision of



frowled hair, loose waist, hare's foot and other articles frantically engaged in getting ready to go on as one of the pretty pages in the second act. A few moments later, on the



stage, the vision skipped by me arrayed in a cool and faultless manner, and ranged herself with the rest of the angels for the letter-chorus. What a change was there!

The stage carpenters do wonders with the scenery that is used on the little Bijou stage. There is no room in the wings to speak of, and when space is economized to the greatest extent there is only a "passageway for one" left at the sides. Yet with this great disadvantage, scenic effects have been presented on that little stage that would put many a larger theatre to shame.

The Mascotte adds on its two cyphers a week from to-morrow night, when the customary satin programmes and souvenirs will be given away. Then it will run until August 13, when Bob Spiller's Rooms for Re-t will be thrown open for inspection. In the meantime let everybody, who wishes an evening of sparkling music and a genuine relief from the dull tedium of these dog-days, buy his ticket—it isn't necessary now to purchase in advance—and while away a pleasant three hours at the Bijou.

THE USHER.

## The Usher.



In Ushering  
Mend him who can! The ladies call him, sweet,  
—LOVE'S LABOR'S LOST.

A postal card, fragrant of the fresh sea air of Nantasket Beach, relieves the dull monotony of my mail. It is from Louis Aldrich, of course, and is very mysterious. Can anybody explain it? It runs thus: "I see by THE MIRROR that Maginley is ready for me and four aces!" Certainly he is; for if ever I or anyone should have four aces Maginley is sure to be on hand with a straight flush. What are "aces," and why not a crooked "flush?" My Webster says that "ace" means a trifle, but Aldrich is not a trifle. At least he hasn't the reputation of being one. The same reliable authority defines "flush" as a glow or bloom. Then why should Maginley be on hand with a straight glow or bloom? Please elucidate, Mr. Aldrich.

I saw Jean Burnside at the Bijou the other evening surrounded by a bevy of attentive young men. No doubt this lady is a very agreeable person, but mustn't it be somewhat humiliating for her to realize that the prospective shoes of that dead-and-gone old chap in New Orleans, which she expects shortly to wear, are the magnets that attract these delightful young idiots to her chariot wheels? Take my advice, madam. Don't marry anybody now if you wish to be loved "for yourself alone." \$\$\$\$ are dangerous seals for marriage certificates.

Tony Denier has sent me a letter enclosing a communication from W. J. Laurence, a retired English clown, who lives at Belfast, Ireland. In the course of this letter the old merryandrew says: "In the issue of THE MIRROR for June 4, there was a poem by Barton Hill on a deaf and dumb girl. It was finely written, and contained beautiful sentiments. Now, Lord Beaconsfield was once stimulated to write a poem on the same subject through also meeting a very bright deaf and dumb girl. I haven't got a copy of it, but remember reading it lately in the newspaper obituary notices, and from what I can remember, I think Hill's piece is the better of the two, though both work on the self same strain. This is worthy of notice, as it is essentially a pantomimic subject." This spontaneous tribute to one of America's actor-poets deserves to be published, although poor, dead Dizzy suffers by the comparison with our own Barton Hill.



The above articles were found Tuesday morning in front of the Morton House by James Gordon Bennett, who brought them to this office to be left for identification. The owner can carry away the same on payment of the price of engraving the above cut, and after giving satisfactory proofs of proprietorship.

## Curtis Brothers--Attention!

(Spirit of the Times.)

Walter Eyttinge plays the part of "a bad actor" very badly in Sam'l of Posen; but to try to turn the character into an advertising medium only makes bad worse. Sam'l will only run about a fortnight longer.

(New York Star.)

M. B. Curtis had better substitute an actor for the offensive party named Eyttinge in his company, who insults the audience nightly.

Next week THE MIRROR will print the true reason why the Curtis Brothers do not substitute an actor for the offensive party in question.



than he did on the first night. He has learned that to act it is first necessary to acquire some slight knowledge of acting. This he has done, and there is hope for him. I should imagine that he lives too well, because his singing has become frightfully flat in some instances. A perceptible shudder passed



### Fussing with the Fiddlers.

What have the poor fiddlers done that they are trampled under foot or chucked up to the ceiling? One of the funniest sights in this world is that of a band stuck into a cage like the Happy Family, or the monkey-house at the Zoo, fiddling away for dear life with a man in front all alone wagging a baton to the empty air, while, save for an occasional squeak of a clarinet, an odd bump on the big drum, a toot on the cornet, or a blare of what Paddy called "The To and From," nothing is heard, by reason of the laws of acoustics, except a low buzzing of fiddles, like the humming of Summer bees. Almost as ridiculous is the Madison Square dodge of hanging the orchestra, like Mohammed's coffin, in mid-air. The poor fiddlers, in that position, remind one irresistibly of a cage of canaries suspended from the beams of a verandah, or over the saloon table of a steamship, and their music has about as much tone. Do managers not know that sound always rises, and that they are throwing away their money by paying for music that flies up the chimney. If the musicians are a disgrace to the theatre by all means kick them out and do without music at all, like the Comedie Francaise or the Odeon in Paris. But if you will have fiddlers, put them where their fiddling can be heard, and not in the cellar among the coals, or in the garret with the rubbish. There is only one spot where the music can be placed with effect, and that is, in its old situation, in front of the stage; and if you make the fiddlers and blowers wear black coats and white chokers, and force them to sit still and not run out to play cards in the music-room, they will look pretty well, as well as the average of the audience, anyway.

### Musical Murderers.

Pinafore is responsible for the pouring forth on the stage of whole swarms of operative babes. Any one could follow Josephine or Ralph Rackstraw, and almost any one could sing the music. There was nothing naughty in the plot nor vulgar in the dialogue when once you had substituted "hang it" for "damme." The costumes were becoming; indeed, it was almost as good as to belong to a fancy military company for the men, and the pretty dresses took the women, especially when Buttercup was arrayed in a complete ball dress with a train, as we once saw her with the naked eye, and yet survive. The scenery was easily got up, and the opera could be played anywhere; consequently it offered peculiar facilities for Church raising, Sunday school boosting and the like pious dramatic dodges lately come into vogue, which help to keep adolescent disciples away from sinful tragedies, comedies and other snares of the evil one—lead them gently beside the living waters of Christian associations, negro minstrelsy, opera bouffe and other mild and edifying sports; and, above all, to provide ample mashing privileges in the bosom of the church, and thus check the wandering proclivities of errant members. And so the Church Choir quartette was dramatized. The soprano ceased imploring us upon high G to "Sound the loud timbre o'er Egypt's dark sea-a-ee," and plaintively confided to our sympathizing ears that "Sorry her lot who loves too well." The contralto abandoned "He was despised," and melodiously announced that she was "called Little Buttercup, dear Little Buttercup, tho' she could never tell why." The tenor ceased requesting the congregation, in recitative, to "Comfort ye my people," and conjured the audience in moving accents and voice "entuned thro' the nose full sweetly," to "Pity, pity me, the Captain's daughter she, and I her lowly suitor." The baritone left "The people that walked in darkness" to their fate, and, in brass coat and blue buttons, chanted sonorously, "Fair moon to thee I sing." The basso no longer was content to growl out the lowest notes in a Psalm tune, but twisted himself into a triangle, and, fago-like, hunted to the Captain, in the lower register of his voice, that he had "Important information, sing hey the Merry Maiden and the Tar!" The old gentleman with the bald head and raspberry nose that looks after the musical affairs of the church and the pretty girls of the choir, threw away his poor-box and soared into the operative empyrean as Sir Joseph Porter, K. C. B., the Ruler of the Queen's Navee; and so did his sisters and his cousins and his aunts, in the shape of the rest of the choral department, while the soprano's pet pupil, who came to church with her patroness to run messages, to find her place in the psalm-book, and to remind her when to stop flirting with the tenor and start in with the *Te Deum*, blossomed forth as Hebe to her own infinite contentment and the admiration and envy of all her brothers, sisters and friends. As the tiger who, having once tasted blood, can never again be restrained from man-eating, so the amateur, who has once experienced the dear delight of the mimic scene, can never more fall back into the dull routine of prosaic life. To quote the stage slang: "When once you've rubbed against the wings you can never get the dust off the sleeves of your coat," and these deluded vocalists, not being strong-minded enough to return to their "ain firesides" and homely surroundings, and take to their psalms and hymns and spiritual songs in a humble and peaceful frame of mind, but rather choosing to walk in the way of the

ungodly, and consort with profane stage-players, have infested the theatres of our great and glorious country ever since. Church Choir Pinafores, revised edition, with the "dammes" left out; Ideal Pinafores, whatever that may mean; Children's Pinafores, on slobbering bibs; Aquatic Pinafores, principally formed from choirs of the Baptist persuasion—in fact, all sorts and sizes of Pinafores, from common huckaback to lace-fringed lawn, have served as cover-sluts for bad actors, till the wearers of them, emboldened by impunity, have dared to cast off their protecting garment, and ungratefully consigning the well-worn Pinafore to the rag-bag, rashly venture their crude powers and untrained talent on the uncertain sea of public opinion in such crank and ticklish craft as Olivette or The Mascotte, whereby most of them incessantly come to dire grief and confusion, even as nautically-inclined counter-jumpers are spilled by squalls off the Palisades when vain-gloriously showing off their novel tactics in the admiring eyes of lovely damsels from Stewart's or Macy's, on a Sunday. Nevertheless, the stage fever engendered by Pinafore and fostered by the Pirates of Penzance has spread over the length and breadth of our land. So that unless timely aid is brought to bear, every one between the ages of ten and fifty will be on the stage, and none will be left for hearers, save the babes of tender years and the lean and slippered pantaloon, who is past the strength for acting. Verily, Messrs. Gilbert and Sullivan, ye have much to answer for!

### Campbell's Plays.

The Windsor Theatre will open on the 15th of next month with Bartley Campbell's Galley Slave. The company, which is a good one, will be almost identical with that of last year, with the addition of Maude Granger. Among the old favorites retained are J. B. Booth, Frank Evans and Emily Baker. My Geraldine will be produced at Niblo's on the same date, with Emily Rigi. Mrs. Skerrett, W. J. Scallan, Charles A. McManus, Susie Winner, E. A. White and W. W. Maurice in the cast. Both pieces will be produced under the personal supervision of Mr. Campbell.

This industrious playwright is at present among the mountains of Pennsylvania, and, while taking in the health-giving inspirations of the country air, is plying his pen with unusual assiduity. He is at present giving the finishing touches to the new piece which will probably open the regular season at the Union Square Theatre, and is also perfecting and making additions to the new play for Mary Anderson. Mr. Campbell will return to the city about the 5th of August, when he will at once begin rehearsals at the Windsor and Niblo's. With his plays upon the road this season, those to be produced in this city, those which he intends to produce in England, and with those already on the stage in Australia, Mr. Campbell may be accounted the most active playwright of the present day.

### Two Shrewd Managers.

Last week we promised our readers individual sketches of Gus Frohman and O. G. Bernard, the widely-known managers of the very successful traveling Hazel Kirke parties. Just as we started to collate accurate accounts of the respective careers of these gentlemen a San Francisco paper arrived, which brought the very matter we were searching for. The description of these gentlemen as it appeared in the journal alluded to cannot be improved upon, and so we append it without further comment:

"Two more genial, jovial and business-like managers are not to be met than Messrs. Frohman and Bernard. Both are the right men in the right place to handle the magnificent organization now in our city, and the way in which they attend to their respective duties is something pleasant to note and talk about. Bernard thinks Frohman is letter perfect, and Frohman thinks Bernard has no equal on the road. They are positively in love with each other, and hence the movement of the company goes along with the regularity of a regulator. In a sense both gentlemen are newspaper bohemians, having struck their first plowshare of youthful labor in journalistic soil.

Mr. Frohman has a wide spread reputation as a manager, and notwithstanding the fact that he is yet, comparatively speaking, a young man, his ability is universally conceded. His rare perception, keen business tact, and affable mode of transacting his business, stamp him above the ordinary class of managers of the present day. Until recently Mr. Frohman was one of Mr. J. H. Haverly's most able and trusted aids, and for several years has managed the Original Georgia Minstrels for Mr. Haverly with the greatest success. His managerial experience is by no means confined to minstrelsy. Quite the contrary. Some years since Mr. Frohman was the manager of the celebrated but erratic comedian, John Dillon, and for a season was the proprietor of the organization supporting that star, and only relinquished business, in his own name, to accept a very flattering offer from Mr. Haverly. One of his brothers, Daniel, is the present manager of the Madison Square Theatre, and another, Charles, is the treasurer and assistant manager of Haverly's Mastodons, now in England. When Mr. Mackaye secured Mr. Frohman for his traveling company, he gave another evidence of his rare power of discern-

ination. Oscar G. Bernard is also a young man. Young in years but old in experience. He has no superior, if we do say it, as a business manager. His whole energy and attention is centered in his business. His waking hours, and indeed, his sleeping ones, too, are devoted to the interests of his employers. Cool and self collected, shrewd and penetrating, he handles the interests entrusted to his keeping with the wisdom of an old veteran. For many years Mr. Bernard was the tried and trusted confidential agent and manager for Miss Anna Dickinson, and only a few months since left her service to take charge of the company he now represents. This is his first season "ahead of the show," and his adaptability for the position is admitted by all with whom he has been thrown in contact in a business way. Socially, Mr. Bernard is one of the best fellows in the world, and has a legion of very warm friends both in and out of the profession."

### An Irish Comedian and an Irish Drama.

Last week THE MIRROR was visited by Charles E. Verner and Charles Frew, who have just arrived from England, where they have been playing in the provinces in several new Irish dramas with great success. Verner has brought Frew to America with his plays, and will give the American people a taste of his quality. One of the dramas he deems of great interest, and believes it will be an instantaneous success. It deals with the present troubles in Ireland.

"Why, sir," said Mr. Verner, "it is the most affecting drama I ever saw of its kind. I've seen men, whom one might have supposed from their looks had hearts of adamant, cry like babies as they saw the wrongs of Ireland so vividly depicted in this play. Even in Scotland, where it drew enormous houses, it melted the people, who never realized the actual state of affairs in Ireland until they were acquainted with them through this source. It shows, without undue elaboration, the present state of that unfortunate country and the sufferings of the people at the hands of heartless landlords, and is true to the life. The piece also abounds with native wit and characteristic incident, and has got just enough sensation in it to make it palatable to all classes of theatre goers. We expect to achieve grand results with it in this country, and Mr. Frew, I am confident, will please you, for I consider him the foremost Irish comedian of the day."

Mr. Frew is a genial little man, and his rich Irish brogue and animated countenance impress one very favorably.

"By the way, Mr. Verner, did you meet Emmet over there?"

"Did I meet him? I should say so. He is a most forlorn wreck now."

"Is he not playing?"

"Occasionally, when the managers can get him on the stage. Poor fellow, he is in a maudlin state most of the time, and it is with great difficulty he can be made to keep an engagement. Managers have to watch him like a lynx."

"How does he draw?"

"Good houses always, else he would not be tolerated a moment. Night after night he is taken to the theatre, his clothes thrown on him, and actually pushed on the stage. Formerly, when he got before the footlights, he was all right, but now the result of his prolonged sprees show themselves when on the stage, and his condition is betrayed to the audience. His periodical sprees have been superseded by continued drunkenness. I'm afraid the poor fellow can't stand it much longer."

"Is it not possible to keep liquor from him?"

"I should say not. He secretes it about his person, and from a comparatively sober state he will be intoxicated in a very few minutes. A little story is told of him. He was going from one town to another in England, and was closely watched by two managers, who sat by him in the railway carriage. Emmett was sober and in good spirits. Presently they came to a tunnel about a quarter of a mile long. The train dashed in, and when it emerged a few minutes after, Joe was found to be in a glorious state of intoxication! He hadn't moved out of his seat, either. I wouldn't swear to the truth of the story, but it's told on him as a fact."

"When does he expect to return to America?"

"I believe he is anxious to get back, but his engagements prevent him at present, although he has made several attempts to return. Lately he went to the steamship office, bought a ticket, and in order to escape from his managers, to whom he was under engagement, he chartered a little steam yacht, and was to have been taken to the steamer after she had got some distance out. His managers got wind of it, sailed after him, and secured him just as he was nearing the steamer. He was brought back and shoved on the stage that night. With his weakness Joe is also eccentric. He mingles in the worst society, and several times he has been seen dancing in the Liverpool fish markets. I'm afraid he has run the length of his tether in England. Managers say they will never engage him again, and the opinion being general among them, Joe can never hope to secure recognition there in the future, even were he to become a sober man. He has broken so many engagements, and given managers so much trouble, that no faith can ever again be placed in him."

### The Syracuse Fire.

An old gray-headed gentleman was sitting in solitary state upon an iron beam which once had formed a support to the Wieting Opera House, at Syracuse, one day last week, when a reporter of THE MIRROR accosted him:

"Dr. Wieting, what are your intentions in regard to the burned Wieting block?"

"I really can't say. The loss has been very heavy, and if I was a young man I might rebuild, but I fear I shall not rebuild again, but will probably sell the site to some capitalist."

"Will you build an opera house in case you erect a building?"

"No, sir, I shall not. I have had enough of opera houses to last a lifetime. I shall not build another house. Good day!"

Manager Phil. Lehen was immersed to his ears in work. Paper was flying around, and the busy scratch of a pen proclaimed that the genial manager was laboring in earnest.

"What are your intentions in regard to next year?"

"I shall remain in this city, as my arrangements for the burned Wieting Opera House, and for this place—the Grand—was to extend over two years from last March. See?"

"How about the combinations you have booked?"

"I shall play them all at the Grand Opera House. When two combinations are booked for the same night, one must give way, but I took pains when in New York to give each company a separate night, so there will be no trouble on that score."

"Which is your opening night for next season?"

"August 30, with the Yokes Family, and then they commence coming rapidly. My season is entirely filled up to June 1, 1882."

"Did you lose much in the fire?"

"About \$2000 worth of goods; all my bookings, contracts and private memoranda, besides all the circuit business, letters, etc."

"Well, you are in a fair way to get things righted?"

"Oh, yes; I have put an advertisement in THE MIRROR addressed to managers, asking them to send me duplicates of all our contracts. I am getting responses every day, and I think I can get everything fixed satisfactorily by the beginning of our season. Have you a copy of the Midsummer MIRROR with you? It contains a full list of all the companies on the road next season, and it will be invaluable to me, as I, of course, can't remember all of their names. I can copy their addresses, and will be sure my letters will immediately reach them. I wouldn't trouble you, but all the news-dealers here report that all of the Midsummer MIRRORS were sold a week ago, and unless you have one, I will have to send to New York for a copy, which will delay me considerably."

"I have a copy which you are welcome to," answered THE MIRROR man.

"Thank you. I never appreciated THE MIRROR until now. Express my thanks, through your paper, to the many professionals who have so kindly sent me letters expressing regret. Tell them that I will be all right in a week or two, and will do all in my power to make Syracuse the banner show town."

### Tony Pastor's New Theatre.

Tony Pastor has leased, as our readers know, the theatre formerly known as the Germania. It will hereafter be known as Tony Pastor's New Fourteenth Street Theatre. Mr. Pastor will be connected in no way with the old place on Broadway, but will transfer his company and name to his new establishment, and will conduct it as a first-class variety and vaudeville theatre, devoting his undivided attention to it. He will produce several comic operas during the season and has a number of European novelties engaged. Mr. Pastor's new theatre will be very accessible to his patrons, as the Third Avenue elevated station is almost at the door and the Third and Fourth Avenue and several cross-town lines of cars and the Broadway stages are convenient.

### An Injunction Threatened.

Another injunction is threatened. John Delafield, through his attorney, has served notice upon John P. Smith and William Mestayer, that he will institute proceedings against them if they continue to use the Pullman car scene in *The Tourists*. Delafield claims that he owns the right for the scene, and his claim is based upon the alleged fact that he once wrote a play in which he introduced the identical scene now used in *The Tourists*. His story, of which he makes no pretence at secrecy, is to the effect that after writing his drama, he left it with a certain party for perusal, and very soon after, *The Tourists* with his ideas and scene was put on the boards.

He also intimates that he will get out an injunction against the Hanlon-Lees if they attempt to perform their piece with the car scene. It is exceedingly strange to us that Delafield has delayed taking action to defend his alleged rights until this late day.

—Miss Florence Copleston, the pianiste, is luxuriating at Bath, L. I., and will remain there the entire summer. She has added much to her repertoire, and will give a series of recitals in this and other cities.

### The Perceptive Press.

(Columbus (O.) Sunday Capital.)

The New York MIRROR for July 23 is a most excellent number, almost equal to the Midsummer Number of THE MIRROR which we received one week ago. THE MIRROR is without doubt the dramatic organ of America. It is certainly the boss paper of its order.

(Amesbury (Mass.) News.)

The Midsummer Number of the New York MIRROR, a sixteen-page paper devoted exclusively to the general interest of the theatrical profession, has a full-page cartoon, showing the leading actresses and actors in their various star characters. It contains all the latest facts, fancies and gossip of the guild; movements of all traveling and local companies; in fact, we should think that that would be of interest concerning theatrical matters to any one, besides a careful selection of spicy reading matter. It was founded in 1822, so that it is nearly a half-century old. It is the journal par excellence of the theatrical profession in America. Published every Thursday, Harrison Grey Fiske, editor.

(Hamilton (Ont.) Evening Times.)

The Midsummer Number of the New York MIRROR, published July 16, is certainly a most interesting one to the dramatic profession. The first page is devoted to comical sketches descriptive of the manner in which certain leading actors and actresses are spending their vacation. It is a decided hit. The reading matter is well written and selected, and altogether the publication is one of which the profession have reason to feel proud.

(Macon (Ga.) Telegraph and Messenger.)

We are in receipt of a very handsome copy of the Midsummer Number of the New York MIRROR, devoted to dramatic news and the stage. It is very elaborate in every respect, and is accepted as one of the leading theatrical journals of the country.

(Hagerstown (Md.) Daily News.)

The New York MIRROR, the leading dramatic journal in the country, presented a gala appearance in its issue of the 16th. It came out that day as a Special Midsummer Number of sixteen pages. The first page was illuminated with a well executed cartoon representing a professional's Midsummer day dream. The number was filled with choice contributions from the pens of leading actors, actresses and managers. It was replete with interesting matters and things pertaining to the coming theatrical season, as well as incidents of the past, hitherto unpublished. Take it all in all, it is the richest dramatic issue ever published in America, and augurs well for the future of that journal.

(Council Bluffs (Ia.) Daily Nonpareil.)

We have received a copy of the Midsummer Number of THE NEW YORK MIRROR, one of the great dramatic papers of the metropolis. The paper is a very large and elegantly printed and illustrated one, containing many columns of excellent reading matter.

(Lynchburg (Va.) Daily News.)

THE MIRROR is devoted exclusively to the highest sphere of theatrical plays and players, and is a recognized authority on all questions relating to the stage. Its criticisms are models of perspicuity and frankness, and the journal, in a word, is complete in all of its departments, and a credit alike to the publishers and the profession.

(Mahanoy City (Pa.) Tri-Weekly.)

The Midsummer Number of the New York MIRROR, edited by Mr. Harrison Grey Fiske, is a most interesting number, containing letters from some of the most noted and intelligent actors of the day, and is gotten up in a neat typographical style. THE MIRROR is undoubtedly the best dramatic paper in the country, and it is of great value to the theatrical profession.

(Peoria (Ill.) Saturday Evening Call.)

The Midsummer Number of the New York MIRROR before us is handsomely illustrated with portraits of well known actors and actresses, and contains articles by Steele Mackaye, J. H. Haverly, Stephen Fiske, and a number of other equally well-known people. The cartoon (by Harry Ogden) on the first page is unique, and will attract attention everywhere for its originality and cleverness. In it tragedians, comedians, melo-dramatists and farceurs are mixed up in the queerest and most amusing way, in the stage costumes most familiar to them. It is a paper worth ordering.

(Utica (N. Y.) Sunday Tribune.)

The Midsummer Number of the New York MIRROR, a journal devoted to dramatic news and stage gossip, has been received. It is one of the most interesting publications of the kind that ever found a place on our exchange table. We learn that it has a large subscription list in Utica, and a correspondent has been engaged to do the coming season here. Replete with sketches of prominent actors and actresses, with an outline of the doings of the day, it cannot fail to please the large number of people whose interest in dramatic matters is yearly deepening.

(Hannibal (Mo.) Morning Journal.)

The New York MIRROR is the recognized organ of the theatrical managers and the dramatic profession of America. It is a very handsome, well-edited and entertaining paper. Its illustrations and cartoons are good, while its general make-up is far superior to that of any other dramatic newspaper in the United States. Its reviews, sketches, reminiscences, etc., are full of interest not only to the members of the dramatic profession, but to all readers, and it also has special departments which deal with matters not theatrical. We commend THE MIRROR as worthy of its name.

(Topeka (Kan.) Daily Capital.)

The New York MIRROR, a paper that is the acknowledged authority on dramatic news, comes out July 16, 1881, with a Midsummer Number that is replete with matter that will be thoroughly appreciated by the profession as well as enjoyed by all its readers. The first page is devoted to a cleverly arranged picture of many of our leading artists, so associated and costumed that each character is easily recognized. A number of contributions from actors, requested for this special issue, appear in THE MIRROR, as well as news concerning the actors from all over the country. THE MIRROR predicts the following, in the order named, as what the public desire the coming season: First, music; second, legitimate drama; third, comedy of all classes. A number of original plays by American authors are also forthcoming.



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## Professional Doings.



—Dion Bouicault, the prince of successful adapters, gives to the hungry public no information as to his future intentions. He is essentially a cosmopolitan, equally at home in London, Dublin, Paris, and New York. Indeed, he usually steals his plots from France, locates them in Ireland, writes them over in England, and produces them in America. At last accounts he was revamping some pieces for the English stage.

—Charlotte Thompson is in California.

—Will C. Cowper is resting in this city.

—Roland Reed left Saturday for Chicago.

—Digby V. Bell will return to Daly's this season.

—The Harrisons' season begins September 6.

—Nobles opens his season in September at St. Louis.

—The Hanlon-Lees set sail from England August 13.

—Our Goblins open their season at Lincoln, Nebraska.

—Charles Webb has returned to Robson and Crane.

—Charles Wing is routing the Hague Minstrels.

—Manager Sam Ashe has arrived in Houston, Texas.

—Fanny Wentworth is honeymooning in Pennsylvania.

—John Warner has gone into the country for a few weeks.

—Topsy Venn is growing stout on Dublin Stout in England.

—Seth Crane will go out with the Templetons next season.

—Henry and James Peakes are under contract to C. D. Hess.

—Miss Louise Muldener is Summering among the Catskills.

—Dan Frohman is expected back from Europe in a few days.

—Grace Cortland intends to star in the Northwest this season.

—M. B. Curtis has invested a portion of his profits in diamonds.

—Louis F. O'Shaughnessy, a Cincinnati journalist, is in the city.

—Gillette has rewritten The Professor. A new part has been added.

—C. R. Gardiner and wife are at Chatham, Cape Cod, for a few days.

—George Huer, of the St. Louis Olympic, reached home last week.

—Fred Ward will open his season in September at Pope's Theatre.

—M. B. Leavitt has postponed his European trip until next Summer.

—Alice Coleman has been engaged for the Fay Templeton combination.

—George Wilton, Emmett's manager, arrived from Liverpool July 24th.

—Harry Grahaue has filled considerable time for the Big Four Minstrels.

—John R. Rogers' Sweetheart makes her appearance in Buffalo August 29.

—Kate Baker has been engaged for John T. Raymond's Fresh combination.

—Little Annie Ellsler, the interesting Clara of Hazel Kirke, is in the city.

—H. A. D'Arcy has been engaged as business manager for Frank Mordaunt.

—Clifton Taylour vows he will never, never again attempt management.

—Will Cowper has been engaged to play D. H. Chase's part in The Professor.

—A new theatre, on the plan of the Madison Square, is to be erected in Boston.

—Charlie Blanchett is filling time for his Melville Opera company very rapidly.

—Mr. and Mrs. Jake Nannemacher, of Milwaukee, are still at Fort Hamilton.

—Bob Graham will be the Tony to Minnie Palmer's Tina in My Sweetheart.

—Theodore Boudix will be the musical director for the My Sweetheart company.

—Horace McVicker will probably travel in a business capacity with Edwin Booth.

—Miles Levick has been engaged to support Edwin Booth in his tour next season.

—John T. Raymond and wife have quarters at the Fifth Avenue Hotel in this city.

—Tam O'Shanter is the title of a new play copyrighted by Mr. J. H. Kline, of Cincinnati.

—Frank Maeder is rusticated at Long Branch, stopping at the United States Hotel.

—Maze Edwards says that Booth's traveling tour will extend over the entire country.

—George Fortescue, the fat female impersonator, continues next season with E. E. Rice.

—Alice Harrison was the guest of Mrs. J. Nunnemacher at Fort Hamilton last week.

—Sol Smith Russell commences his season at Kansas City, Mo., opening at Coot's Opera House.

—Archie Gunter has been circulating among the Boston critics. He came to town Monday.

—John McCormack is raising a large family. His sixth daughter was born a few days ago.

—The Hall Sisters, Pauline and Albertine, have been re-engaged by E. E. Rice for his Surprise Party.

—John Russell, business manager of the Hoey-Hardie combination, has returned from the Catskills.

—Frank Drew is at Leland's Ocean House, Long Branch. He drives a stylish dog-cart in the evening.

—J. H. McVicker, manager of McVicker's Theatre, Chicago, has departed for that city. Good riddance.

—R. J. Dillon, late with Robson and Crane, has been engaged by Hoey and Hardie this season.

—John T. Macauley, manager of the Louisville theatre, is in town booking dates for his house.

—A couple of Spaniards are organizing a minstrel company in Chicago to travel through New Mexico.

—M. B. Leavitt has engaged the Hungarian singer, Carlotta Kreschmarie, for his Rentz-Santley company.

—George Darrell, the Australian actor, has been engaged for Fanny Davenport's company as leading man.

—The Buffalo Bill company has been completed. They will begin the season at Davenport, Ia., September 1.

—Robert Morris, of the Telegram, has written a drama for Baker and Farron. Up Salt River is the queer title.

—W. A. Edwards has been engaged by Baker and Farron as advance agent. Isaac Leech will be their manager.

—S. Gurney Lapham, associate and dramatic editor of the Syracuse Courier, is a nephew of Senator elect Lapham.

—B. H. Butler has been re-engaged by James W. Collier as treasurer for the Banker's Daughter combination No. 1.

—John Morrissey, the energetic business manager of the Coliseum Opera House, Cincinnati, is recreating at Put-in-Bay.

—Mr. George Edeson has returned from the mountains, and is now disporting at a Chelsea Cottage, Long Branch, N. J.

—This year the Boston Theatre will not be opened by Frank Chanfrau's Kit, as has been the custom for the last ten years.

—Atkins Lawrence has been released from Moyamensing prison on bail. He goes out with John T. Raymond next season.

—Atkins Lawrence will play with the Raymond Fresh combination next season, notwithstanding reports to the contrary.

—Frank Karrington has been engaged by Burroughs and Greenwall for the season in their stock company at Galveston, Texas.

—Henry S. Harris, the accomplished dramatic critic of the Detroit Post and Tribune, is spending his vacation at Syracuse.

—Emelie Melville is Summering at the Geysers, Sonoma County, California. She will not come East till October or November.

—Gus Williams came to the city last week from Mount Clemens, to read a new play. He returns to his country recreation in a few days.

—Mina Crolus, who will play the leading part in Rooms for Rent at the Bijou Opera House, August 15, is in the Catskill Mountains.

—The engagement of Haverly's Mastodons in San Francisco has been so prosperous that it has been extended to eight weeks.

—Ariel L. Burney, a young newspaper man from Cleveland, has been added to the managerial force of the Madison Square Theatre.

—The Spider's Web is the name of Genevieve Ward's new play, written by Lewis Wingfield. She expects to enmesh many admirers.

—Edwin Thorne has presented Manager John T. Macauley, of Louisville, with a large Siberian bloodhound and a fine Newfoundland dog.

—A Boston composer, T. N. Wilson, has written a drama called The Blue and the Gray. Where is Elliott Barnes with his little copyright?

—Susie Kerwin continues in the part of Fiametta at the Bijou, with much acceptance. The young lady improves with each representation.

—The American engagement of Rossi will be inaugurated at Boston October 3. He appears at Booth's, this city, on the 17th of the same month.

—Edwin Barry, an American motto singer, has made a successful appearance in a London music hall. He has sung at the Comique in this city.

—Giles Shine and Lavina Shannon, members of the Julia A. Hunt combination during the past season, were married at Ironton, O., on the 21st inst.

—Agnes Proctor has been engaged by Brooks and Dickson to play Mary Blythe in The World, instead of Adelaide Cherie, who was found incompetent.

—Harry Rainsforth, the comedian, has canceled his engagement with Mary Anderson, and will support Mme. Janauschek during the coming season.

—Jimmy Taffy Morrissey is in Chicago, representing himself as "general manager of Brooks and Dickson's combinations." Harry Clapham holds that position.

—A French playwright named Armand d'Artois has written a drama called La Patriote, founded upon scenes in America. It is to be produced in Paris.

—The season at Heuck's Opera House in Cincinnati will be inaugurated August 15, with Joseph A. Gudick's Furnished Rooms combination as the attraction.

—Adelaide Cherie, who was engaged to play Mary Blythe with The World traveling combination, has been respectfully released. The part was too much for her.

—After the Opera is progressing rapidly in every detail, and will be given with a careful regard to every appointment at the Park Theatre, Boston, August 22.

—Joseph Brooks has mastered the French sufficiently to conduct all his correspondence in that language. He paralyzed John Norton with a Gallic epistle last week.

—Estelle Mortimer is rusticated in the Catskills at the Mountain View House. She is busily engaged in absorbing the lines of her part, Maria Pierson in After Dark.

—Eliza Long, a pleasing soubrette and ingenue, lately from California, where she was for some time a member of the California Theatre Company, has arrived in this city.

—J. Leslie Gossin has completed a melodrama called Right of Way, which he will produce right away, or as soon as some manager grants him the right of way into his theatre.

—Charles Ulrich, of Covington, Ky., has written a play entitled The Aeronaut, in which a real balloon ascension takes place. Harry Gilbert proposes to take it upon the road this season.

—George Cayvan has relinquished her part of Daisy Brown, in The Professor, to Belle Jackson, and will enjoy a rest till September. She is camping out among the White Mountains.

—The following people are engaged for the Ruth combination: J. Randolph Murray, David M. Murray, W. J. Hurley, J. F. Ryan, Mike Gallagher, Joseph Humphreys, and L. W. Browning.

—It is stated that The World will be produced at Booth's Theatre early in the season in place of Michael Strogoff, which is to be transferred to the Academy of Music. It is only a rumor, however.

—Hereafter the Child of the State Combination will be known as the Hoey-Hardie combination. Hoey and Hardie, managers; John H. Russell, business manager, and E. B. Ludlow, advance agent.

—The new Park Theatre at Detroit is fast approaching completion. Manager White assures us that it will not be a variety house, as has been rumored, but a first-class theatre. He has made some excellent bookings.

—Jarrett and Rice's Fun on the Bristol party will close the season at Salt Lake next Saturday. The company will be reorganized and start out again August 28. Sheridan and Courtwright will be the only remaining members.

—Edward E. Rice has selected the best people from his two burlesque companies, and consolidated these organizations. Henry E. Dixey, Donald Harold, Topsy Venn and Fanny Wentworth will be the principal members.

—Archie Cowper has been engaged by James Collier for his Banker's Daughter Combination No. 1, to play leading juvenile business. Will Cowper goes to the Madison Square Theatre to play light comedy, opening in The Professor.

—Miss Georgie Hayne, daughter of the late Julia Dean Hayne, has adopted the stage and is getting her first experience in the mountain towns of California and Nevada, under the management of Frank Wilton, former husband of Ellie Wilton.

—The Helen Coleman Widow Bedott company got a sable optic in Michigan a couple of weeks ago, and at last accounts the manager was reading the Litany to prison rats. A hesitation in the matter of salary paying inhibited his confinement.

—A discreet silence is observed at the Park Theatre concerning the rumored engagement by Mr. Abbey of the Wyndham Comedy company, from which the inference is drawn that negotiations between the parties have not resulted satisfactorily.

—Willie Edouin and wife arrived in Boston from Salt Lake on Saturday last, and left for Saco, Maine, the same day, with their children, who have been ill among the Saints for a few weeks past, in the hope that the bracing sea air will completely restore them.

—Ah! We thought so, and said so! W. E. Sheridan returned to California too soon. They gave him two or three rousing houses in 'Frisco, and then let him drop. Actors ought to know that once in every three or four years is enough to show themselves to the Kalliochites.

—Mrs. E. Olive Osgood is about to return to her native country from England, where she has been charming British audiences with her vocal accomplishments. She has received unstinted praise from the critics over the water, and returns with many flattering encomiums.

—The World company, to play in Chicago under the management of Brooks and Dickson, left New York for that city on Friday night last. The company consists of Harry Crisp, George Morton, Roland Reed, W. H. Collins, R. G. Wilson, J. Laut, Agnes Proctor and Miss Helliker.

—One of Leavitt's novelties in connection with his Gigantean minstrels is the introduction of ten donkeys, a large number of dogs and a cotton wagon with a spike team, in a new plantation jubilee. He will have 20 prominent comedians, among whom are Dan Emmett, Dave Reed, Lew Benedict and Sam Sandford.

—The front of the new Theatre Comique is finished, and presents a neat though unpretentious appearance. It is made of red pressed brick, with just enough ornamentation to induce one to remark upon the taste displayed. Messrs. Harrigan and Hart are about to begin their stage preparations for the coming season.

—Fiction is the name of a new weekly story paper that the Puck people will shortly put in the field. Townsend Percy, H. C. Dunn, Brander Mathews, and Keppeler and Schwazmann are the proprietors. Five well known journalists will contribute the literary matter. \$1500 worth of advertising has already been obtained.

—Edward O. Skelton, for many years past on the editorial staff of the Boston Journal, has been engaged as business manager for Miss Lillian Cleves, who stars the coming season in Only a Farmer's Daughter. The press have extended to Mr. Skelton many complimentary notices since the news of his engagement was made public.

—Miss Jeffreys Lewis, Osmond Tearle and Gerald Eyre opened last week in San Francisco to a large business, which has kept up remarkably well. Miss Lewis was enthusiastically received by her old admirers, and Messrs. Tearle and Eyre were accorded a favorable reception. The opening piece, La Belle Russe, was a version of Forget-me-not.

—The circuit of John Mishler this season will embrace Newark, Patterson, New Brunswick, Trenton, Wilmington, Elmira, Hornellsville, Haverly, Williamsport, Danville, Wilkesbarre, Scranton, Pittston, Easton, Allentown, Bethlehem, Pottsville, Shenandoah, Shamokin, Ashland, Mahanoy, Harrisburg, Lancaster, Columbia, York, Norristown, and Reading.

—Marc Gambier, the well-known photographer, has placed a mammoth frame in the Oriental Hotel, Coney Island, filled with excellent photos of the leading actors and actresses. Each picture is in a grand imperial panel. The frame cost \$150, and the work was done under the supervision of Harley Gates, the popular manager of Gambier's establishment.

—The Windsor Theatre will open on the 15th of next month with the Galley Slave. The work of reconstructing the inside of the theatre has been steadily progressing, and when finished the Windsor will be as inviting a place of amusement as there is in the city. The alterations will cost in the vicinity of \$10,000. Managers Stevens and Murtha are at the helm, as usual.

—Manager W. C. Mitchell and W. H. Smith, his business manager, arrived in town the latter part of last week. They report the new People's Theatre in St. Louis as fast approaching completion, and it will be finished on the 1st of September. The plasterers are now at work, much of the scenery is painted, the stage is erected, the chairs are all in, and the details generally nearing a state of completion. The Lingards will open the People's September 10.

—Upon the advice of her physician, Jennie Yeamans will not undertake her starring venture till some time next year. She is at present suffering with heart trouble, and any unusual excitement, the physician says, would greatly aggravate her case, and perhaps result fatally. She has therefore concluded to undergo a regular course of treatment this Fall, and it is hoped will be in a condition to carry out her starring intentions toward the latter part of the season.

—Vercelli's new Italian Theatre, on Forty-second street, near Third avenue, was formally opened to a crowded house on Tuesday night by the Salvini Philo-dramatic Society, an Italian amateur association. The programme introduced a march, dedicated to Salvini by L. Conterno, the orchestra leader. The piece, Giorgio Gaudi, a sensational drama in blank verse, by the poet Leopoldo Marengo, was given by the society, with the assistance of Signor and Signora Majeroni (the latter of whom was so popular in the Galley Slave last season). Barring the long waits incidental to a first night's performance, everything passed off well. The theatre has a seating capacity of about 400, and is as cozy a little place as can be found in the city.

## Midsur mer Misery.

## SPLASTRICK



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## PROVINCIAL.

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BENNETT & MOULTON'S JUVENILE OPERA CO.: Halifax, N. S., 25, week.

COLVILLE'S WORLD CO.: Chicago, 28, two weeks.

DALY'S CINDERELLA AT SCHOOL: Chicago, 25, week.

HAVELY'S EUROPEAN MASTODON MINSTRELS: San Francisco, July 4, eight weeks.

HAVELY'S WIDOW BEDOTT CO.: (Charles B. Bishop.) Sacramento, Cal., 27, 28; Carson City, Nev., 30; Virginia City, Aug. 1, 2; Reno, 3; Eureka, 5, 6; Ogden, 8; Laramie, 10; Cheyenne, 11; Fort Collins, Col., 12; Boulder, 13; Colorado Springs, 15, 16; Pueblo, 17; Leadville, 18, 19, 20; Denver, 22, 23, 24; Georgetown, 25; Central City, 26; Golden, 27; Columbus, Neb., 29; Fremont, 30; Omaha, 31; Lincoln, Sep. 1, 2; Council Bluffs, 3; Des Moines, 5; Rock Island, Ill., 6; Joliet, 7; thence Indiana circuit.

HOOLEY'S MINSTRELS: St. Paul, Minn., 28, two weeks.

MADISON SQUARE THEATRE CO. Hazel Kirke—Denver, Col., 27, 28, 29, 30; Leadville, Aug. 1, week.

MAHN'S COMIC OPERA CO.: Boston, Aug. 1, two weeks.

NELLIE BOYD DRAMATIC CO.: North Platt, 28, 29, 30; Sidney, 1, 2, 3; Cheyenne, 4, 5, 6.

RICE-GOODWIN COMIC OPERA CO.: Boston, Mass., 4, eight weeks.

RICE AND CARTE'S BULEE TAYLOR: Boston, Mass., 4, ten weeks.

TONY PASTOR'S TRAVELING CO.: Boston, Mass., 25, two weeks.

**BOSTON.**

Cinderella at School will be withdrawn after Wednesday's performance and give place to The Mascotte. As produced here, Morse's musical comedy furnishes a very pleasing entertainment, but I think the introduction of "gags," burlesque dancing, etc., tends to lower the comedy more than was originally intended. N. C. Goodwin, Catherine Lewis, Belle Mackenzie and Rose Temple have made favorable impressions; Mr. Goodwin's recitations receiving hearty and well-merited applause. On Thursday evening Audran's sparkling comic opera will be presented, with the following cast: Lorenzo XVII, N. C. Goodwin, Jr.; Frederic, Belle Archer; Pippin, J. B. Mason; Rocco, W. J. Lemoyne; Bettina, Catherine Lewis; Fiametta, Sadie Martinot. The opera will be produced in grand style, new and elegant costumes and superb scenery are promised, and an enlarged chorus, including members of the Cinderella at School company. Promenade concerts one hour previous to each entertainment will be continued.

Oakland Garden: Barry and Fay's comedy company, under the direction of William Harris, inaugurated their season at Oakland Garden, presenting a programme which was in every sense a success. This has been the most successful engagement of the season, for on almost every evening every seat has been sold before the rise of the curtain, and standing room has also been at a premium. The olio included Fields and Hanson, St. Felix Sisters, Billy Barry, The Electric Three, The Grotesque Four, and Jennie Miacco. The main feature was Muldoon's Picnic, in which Hugh Fay and Billy Barry appeared in the principal roles, assisted by Frank Wright, Miss Sherwood and others. Muldoon's Picnic is "compiled and concocted without regard to plot, and served in two acts for the public's delectation," and it is safe to say that it succeeded in its aim in amusing the public, for it was greeted with shouts of laughter, and is presented in a most commendable manner. Muldoon's Picnic will be repeated this week, with an entire change of specialty artists. Next week, return of the Grayson Opera company in the Mascotte.

August 3: The Corinne Merriemakers.

Forest Garden: The Babes in the Wood has met with such success that no change in the programme will be made. New features and music will be introduced this week.

Halleck's Alhambra: The Holman English Opera company appeared in Giorio Giorio and the Grand Duchesse, and met with fair success. This week Tony Pastor and his new company, which includes Ferguson and Mack, Lester and Allen, the French Twin Sisters, Leland Sisters, Lillie Western, Harry McAvoy and Emma Rogers, Frank E. Nish, Lizzie Simms, Ella Wesner, Lester and Williams, Dan Collyer and Frank Girard, will appear in an entire new programme, and will undoubtedly meet with great success.

Boylston Museum: The entertainment this week will include Jerry Cohen and Nellie F. Cohen, in the Mollie Maguires, supported by the company. The olio will introduce Della Turner, Kitty Gardner, Al W. Decker, Julia Walcott, Burt Watson and others.

Webster Garden: A variety entertainment, fireworks and dancing will be the features for this week.

Charles P. Currier, an old actor who was a member of the old National Theatre company twenty-five years ago, has been in the



city. Mr. Currier informs me that Wayne Olive, the first husband of Julia Daly, who has been reported dead for many years, is living in New York, and is attached to a local paper. Mr. Olive was one of the best boys upon the stage, and was a member of the Howard Abbeys company and the National Theatre many years ago. James A. Gilbert has been engaged for one of the principal characters in "Our College Boys." The company opens at Holyoke Aug. 29. The August number of the "Polo," under the management of Earl Marble, is a bright and interesting number, and proves the editor to be a gentleman of experience and ability. Fred L. Grant, who made such a favorable impression last season as a female impersonator, is passing the Summer at Cohasset. Bob Allen is in the city visiting friends. Nellie Larkelle has been in the city for a few days on her way to the sea shore. Frank Wright has been re-engaged as stage manager of the Howard for next season.

A gentleman purchased a ticket for a dollar at the California Theatre a few weeks since, and went in and took a seat. He was requested to vacate, which he refused to do, and was ejected. He brought suit against the managers, the result of which will be to decide whether whole rows of seats can be reserved, and then disposed of to late comers for one dollar and a half. The newspapers out there speak disparagingly of the system, which they say was introduced there by Augustin Daly when he visited that city some years ago.

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Acted well, very well, and brightened the stage as she always does.—TIMES.

One of the finest pieces of acting ever seen on the Philadelphia stage is the Polly Eccles of Alice Mansfield. It is so spontaneous, so sincere, so sparklingly vivacious and so perfectly natural, that it deserves to rank among the very best of soubrette impersonations.—DRAMATIC MIRROR.

Gave positive evidence of her ability as a songstress.—RECORD.

Alice Mansfield, who is one of the best soubrettes on our stage, gave a delicious bit of acting as Mary Wesley (Ours). To her and Mr. W. E. Sheridan belong the honors of the performance.—N. Y. DRAMATIC NEWS.

The one member of the cast who seemed to enter into a hearty appreciation of the real spirit of the piece (Engaged), and her personation of the Scotch lassie, Maggie Macfarlane, was a delightful piece of artistic burlesque.—TELEGRAPH.

Miss Mansfield is to be credited with an exceedingly fine personation of character in the Lowland lassie, Maggie, and reveals in it the true artist.—SUNDAY WORLD.

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